



Pictorial Supplement
I

PUBLISHED BY THE AMERICAN NEPTUNE SALEM, MASSACHUSETTS

V ,A4 Suppl. no.1-10 c.2

521-12

### THE AMERICAN NEPTUNE

### Pictorial Supplement

### American Clipper Ship Prints by the Curriers

During the 1850's the great public interest in the Clippers, their beauty and speed, inspired the print makers to immediately issue pictures of the vessels soon after they were built. These pictures were as realistic as the artists could make them within the limits of their media. Today these prints are among the rarest and most sought for by collectors. Herewith is the series of large folios published by Currier reproduced directly from the copies in the collection of Mrs. J. Watson Webb, The Shelburne Museum, Shelburne, Vermont.



C CURRIER'S, LETR 33, SPRUCE ST

THE SHIP. "ANGELIQUE".

5TH SHIP OF THE AUSTRALIAN PACKET LINE" Cap! A. Pelletier, Proprieter, Mill St.

Built New York 1833. Only known impression of this print.



Burned for metal at St. John, N. B., 1875.



CLIPPER SHIP "COMET" OF NEW YORK.

в С. Умевнет, сомжановя



Built by Isaac C. Smith, Hoboken, N. J., 1851. Sold British 1860 as Shaw-Allum.



#### 'NIGHTINGALE" CLIPPER

Built by Samuel Hanscom, Portsmouth, N. H., 1851. Sold Norwegian.



Built by Currier and Townsend, Newburyport, 1851. Abandoned on Irish coast 1856.



PLATE IV

CLIPPER SHIP "CONTEST". Burned by C.S.S. Alabama, 1863, off Java.



Built by Currier and Townsend, Newburyport, 1853. Stranded Tierra del Fuego 1869.



NOTE OF SEAS : STATE STATE OF THE SEAS:

To Donald Mt Ray Esg builder of the Magnificent, or a series of the season are season are series of the season are series of the season are series of the season are season are series of the season are series of the season are series of the season are seri

Sold German 1854. Wrecked Straits of Malacca 1859.



Burned in New York, 1853, and rebuilt by Sneeden and Whitlock, Greenpoint.



CLIPPER SHIP "OR ED JACKET".



To George Daniels Esquowner of the Now York

CLIPPER SHIP "YOUNG AMERICA".

This print is respectfully deducated by the Tublisher in

NEW YORK PUBLISHED BY IN CURRIER. 152 RADSAU STRAST

Built by Wm. H. Webb, New York 1853. Lost 1886.



To Tharon I Mestervelt Esq bulder of the Now Yorks,

CLIPPER SHIP "SWEEPSTAKES".

This print is respectfully dedicated by the Publishers

114 YORK PUBLISHED BY I CURRIER, 154 BASSAN STRAKT

Sold at Batavia, 1862, for scrap.

PLATE VII



CLIPPER SHIP "ADELAIDE".

Built by A. C. Bell, New York, 1854. Sold British 1874, lost 1875.



CLIPPER SHIP "OCEAN EXPRESS".

Built by D. O. Curtis, Medford, Mass., 1855. Abandoned at sea 1891.

#### THE AMERICAN NEPTUNE

### Pictorial Supplement

### Photographs

Photography was in its infancy when the clippers were first built. Consequently but few really good photographs of them are known to exist. This series, all from the collections at the Peabody Museum of Salem, is remarkable in many ways, almost a history of photography from daguerreotypes of 1850 to action pictures of 1910, as well as a history of rigging and construction practices during the period. All historical data have been taken from Howe and Matthews American Clipper Ships and the New York Maritime Register, 1858 edition.



Great Republic contemporarily classed as a ship, built East Boston 1853 by Donald McKay, tonnage 4555, burned New York 1853, rebuilt by Sneeden and Whitlock, Greenpoint, Long Island 1855. This photo was taken at San Francisco in 1860.



Abbott Lawrence medium clipper was built by Donald McKay at East Boston in 1856 for George B. Upton of Boston 1497 tons.



Donald McKay's shipyard in East Boston. Daguerreotype by Southworth and Hawes 1855. The vessel under construction has not been identified. *Courtesy of Richard Parker*, Esq.

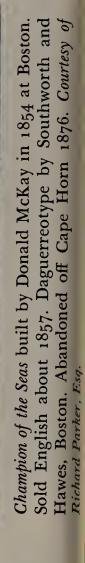


Young America the last full clipper was built by William H. Webb of New York. Launched in 1853 she measured 1896 tons. Record passage 99 days Liverpool to San Francisco 1872-1873. Sold Austrian 1883 becoming Miroslav. Lost at sea 1886.



Black Hawk, medium clipper built by William H. Webb, New York 1856, 1059 tons. Sold German in 1880. Unreported after 1888.







Dashing Wave, medium clipper by Fernald and Pettigrew, Portsmouth, N. H., 1853. Stranded and abandoned in Seymour Narrows in 1920 while under tow. Photo in San Francisco Bay about 1890.



Syren, medium clipper built by John Taylor of Medford, Mass. in 1851. Sold Argentinian and still in service in 1920, the last of the clippers under sail. Photo in 1865 in Honolulu Harbor. Bark Arctic in background.



Golden State, built by Jacob Westervelt at New York in 1852. Sold Argentinian in 1884 becoming bark Anne C. Maguire. Lost at Cape Elizabeth, Maine 1886.



In floating dry dock at Quebec about 1884. Flying house flag of D. and J. Maguire.



Glory of the Seas, medium clipper, the last ship built by Donald McKay, East Boston, 1869. Last under sail in 1908. Burned May 1923 as a hulk, after use as a floating fish cannery. Photo by J. W. Black on launching day, October 1869. Donald McKay in high hat, back to camera.



#### THE AMERICAN NEPTUNE

### Pictorial Supplement

## Paintings

The pictures which follow are a series depicting clippers as the great maritime artists of the period saw them. All have been reproduced by The Meriden Gravure Company, directly from the paintings themselves without retouching. Many are known to have been done for officers or owners of the vessels themselves and, before accepted, ran the gauntlet of rigging- and construction-conscious eyes. The originals of the entire series are owned by the Peabody Museum of Salem.



Witch of the Wave, built by George Raynes, Portsmouth, N. H., 1851. Sold Dutch in 1856 as Electra. No record after 1871.



and remained a merchantman, one of the vessels which greatly influenced the clipper design. This painting, done for her owners, is attributed to William Marsh. It shows her dismasted in the Indian Ocean in 1848. Re-Houqua, built by Brown and Bell, New York, 1844, as a man-of-war for the Chinese. She proved to be too small rigged as a bark in 1857. Her fate is not known.



Sea Witch, built by Smith & Dimon, New York, 1846, from a design by John W. Griffith. Wrecked near Havannah in 1856. Painted by an unidentified Chinese artist for her commander.



John Bertram, built by Ewell & Jackson, East Boston, 1850. Sold German in 1855. Abandoned at sea 1883. Painted by Clement Drew of Boston, for Captain Bertram.



Shooting Star, built by J. O. Curtis, Medford, Mass., 1851, the first clipper built there. Sold Siamese in 1857. Wrecked on Formosa 1867. Painting attributed to Clement Drew for her owner.

John Wade, built by Hayden & Cudworth, Medford, in 1851. Lost in Gulf of Siam 1859. Painting attributed to Clement Drew for her owner.



N. B. Palmer, built by Westervelt & Mackay, New York, 1851. Sold Norwegian. Abandoned at sea 1892. Painted by Hingqua for her owners.



Challenge, built by William H. Webb, New York, 1851. Sold British 1862, renamed Golden City. Wrecked on French coast 1876. Painted in Pearl River by Huqua for her captain, 1860.

### THE AMERICAN NEPTUNE

## Pictorial Supplement

# Paintings

This issue continues the series of clippers as seen through the eyes of the foremost marine artists of the day. All are from original paintings in the collection of the Peabody Museum of Salem.



Dashing Wave. See Plate XII. Painted by William Bradford, 1855 for her first owner.

Golden West, built by Paul Curtis, East Boston, 1852. Sold British, 1864. Fate unknown. Painted by J. B. Smith

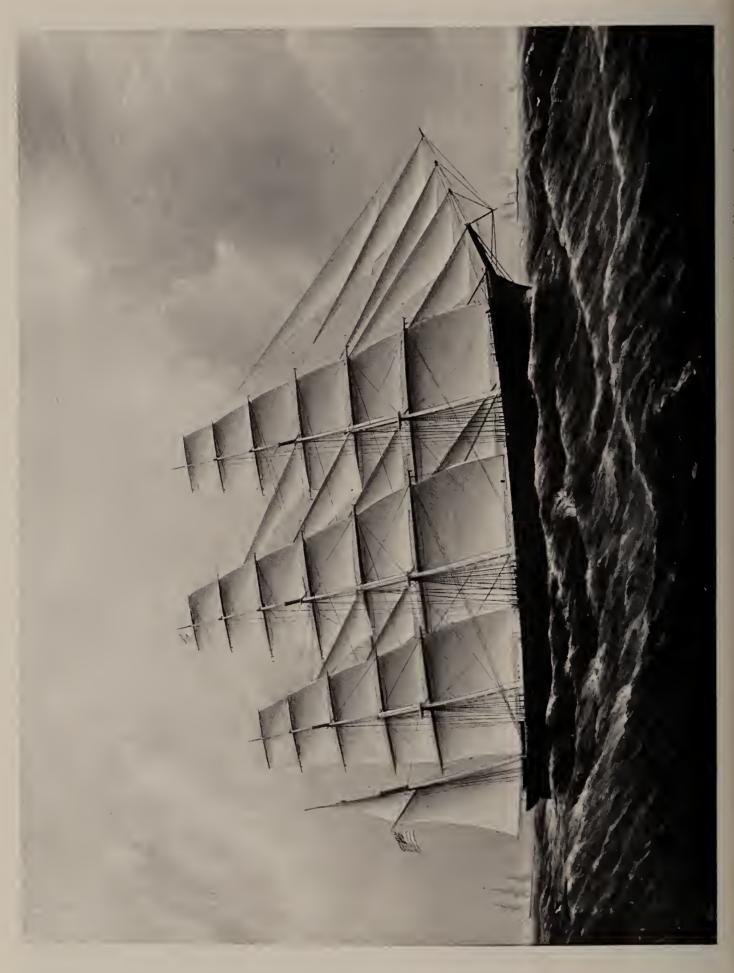


Malay, built by John Taylor, Chelsea, Mass., 1852. Condemned at Tahiti in 1891. Painted by an unidentified Chinese artist for her captain.

Golden Eagle, built by Hayden and Cudworth, Medford, Mass., 1852. Burned by C.S.S. Alabama February 21,



Water Witch, built by Fernald and Pettigrew, Portsmouth, N. H., 1853. Stranded in Lower California, 1855. Painted by James E. Butterworth.





Derby, built by John Taylor, Chelsea, Mass., in 1855. Sold German 1876, Norwegian 1890. Fate not known. Painted by Hingqua for her first owner.



Carnet d'Étude de

Marine

Ontze Monso



## Pictorial Supplement II

PUBLISHED BY THE AMERICAN NEPTUNE SALEM, MASSACHUSETTS
1960



## THE AMERICAN NEPTUNE

## Pictorial Supplement

## Antoine Roux Sketch Books

Although the ship portraits by Antoine Roux (1765-1835) of Marseilles are very well-known, to many the best of his works is to be found in sketches. A selection taken from the nineteen sketch books dated between 1790 and 1826 at The Peabody Museum of Salem, will attempt to show some of the charm and fresh vigor of his work, even though the color cannot be reproduced. His skill at topographic work and his work methods are also illustrated. The captions in French are the artist's; those in English, the editor's.



Entree du port de Cette. 1801.



U. S. Brig Spark ou l'Etincelle. 1819.



Unidentified American topsail schooner. 1790.



Corvette la Sanspareille prise allante au Egypte. 1801.



Stern of a French man-of-war. 1801.



Boatmen and dog. 1810.



Pit sawyers. 1822.



Fishermen and haul-seine. 1801.



Xebecs. 1813.



Unidentified steamboat. No date.



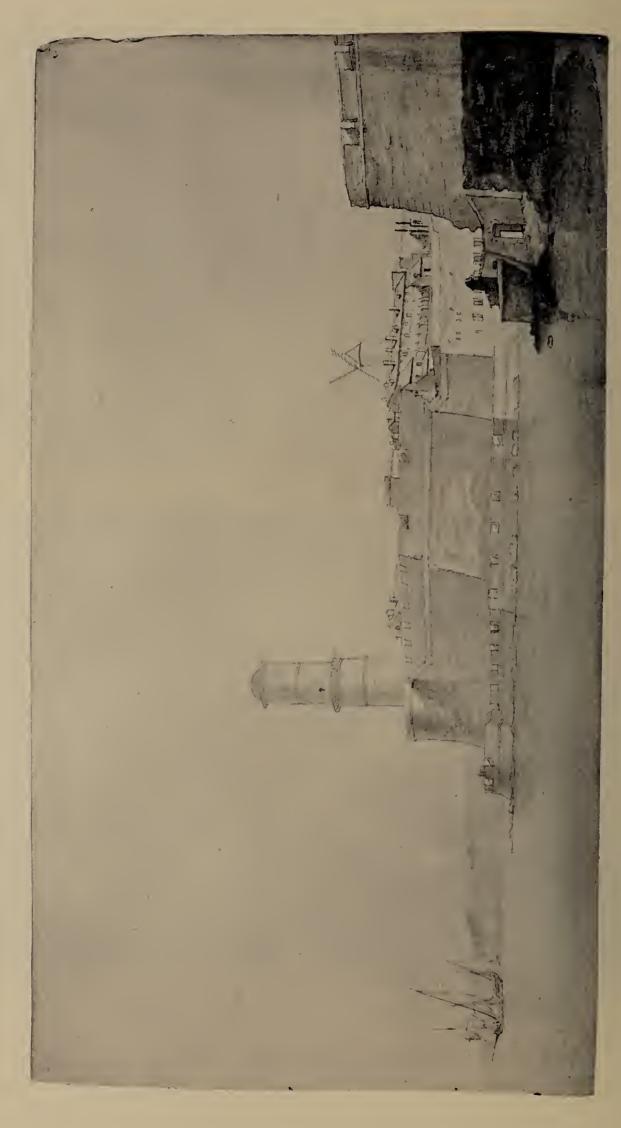
Topsail schooners. 1813.



French lug rigged gunboat. 1813.



Epoque, du Canot du Yath, Louisa, a Marseille le 18<sup>m</sup> Dec.<sup>bre</sup> 1816.





Bombarde. Pinque. 1816.



Bombarde. Pinque. 1816.



Field sketch of Bateau Bouf de peche. 1813.



Finished sketch Bateau Bouf de pêche. 1816.



Trabacolo. idem. 1816.



Sacolevo. Bombarde, 1816.



Bombarde. Bateau de peche de frejus. idem. 1816.



Demi Galeres. 1816.



Tartane de Commerce. Tartane de peche Provençale. 1816.



Chebec a Latin. Pinque. 1816.



Bateau pecheur Marseillais. 1816.



Brick. Allege d'Arles. 1816.



Mistico. mistico. 1816.



Pinque. Bateau passagers. 1816.



Laout Catalan. Bombarde. 1816.



Laout catalan. 1816.



Chebec a quarré. Pinque. 1816.



Pinque. 1816.



Lateen rigged fishermen. 1826.



Mediterranean fisherman. 1813.



Felouque. 1816.



Towing in a calm. 1801.



Lumber cargo. 1820.



Mediterranean sprit rig. 1826.



Yath Louisa a M? le?? 1816 Ante Roux a Marseille. Delineat.



Small boat. 1823.



Chebec a Latin Savoyard. 1816.



Pinque Genois. 1816.



Canari Catalan. Polacre. 1816.



Canari. 1816.



Fishermen on the beach. 1823.



Allege d'Arles chargé de fourrage. 1816.



Venetian Ship off Marseilles.



Two brigs becalmed.



Brig and ship.



Danish brig at anchor in a gale.



Brig entering the Old Port.



Ship towing out of the Old Port.



Brigs.



Ketch.



Unidentified fort.



Unidentified fort.



Ketch passing a French fort.



French Mediterranean shipping.



French fishing village.



French coopers at work.

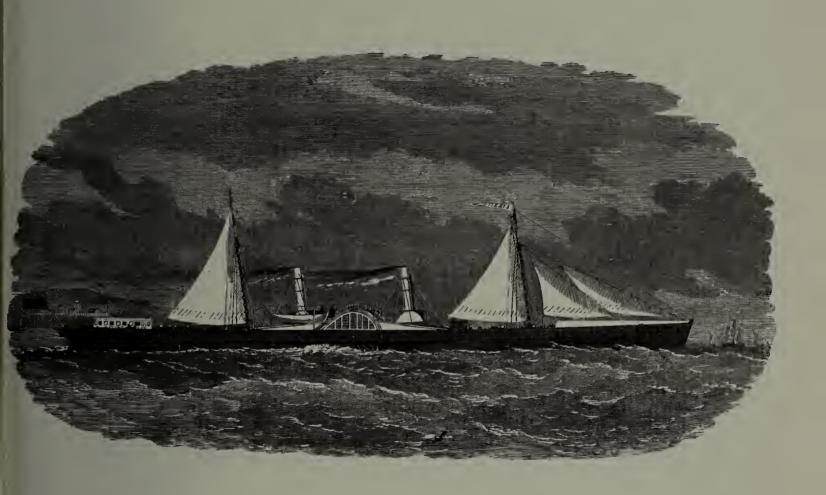


Entrance to the Old Port of Marseilles.



American topsail schooner and French pink.

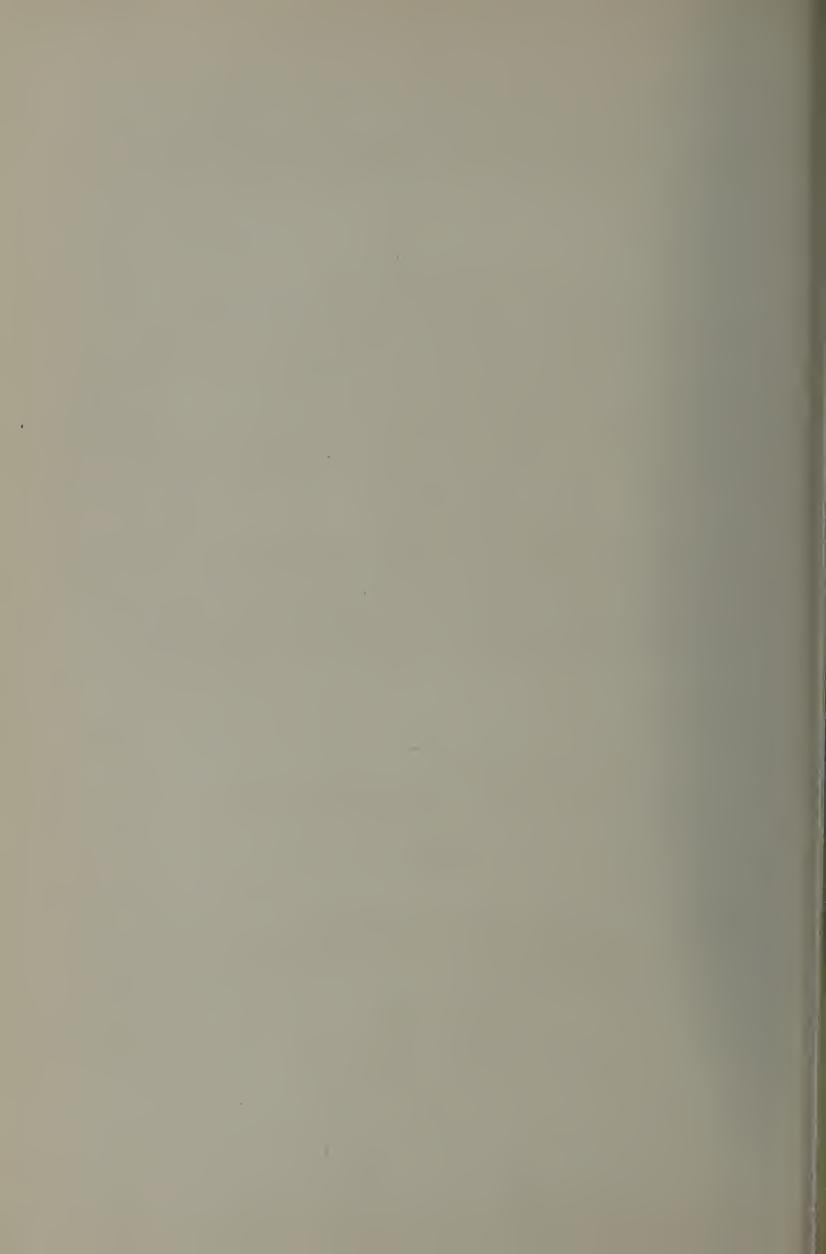
### THE AMERICAN NEPTUNE



## Pictorial Supplement III

Blockade Runners

PUBLISHED BY THE AMERICAN NEPTUNE SALEM, MASSACHUSETTS
1961



#### THE AMERICAN NEPTUNE

#### Pictorial Supplement

#### Blockade Runners

No phase of the war Between the States was quite so filled with the spirit of adventure as blockade running. High wages, high profits, high risk and high speed were all a part of supplying the Confederacy on one voyage and the English cotton mills on the return. Because of the nature of the business, pictures of the vessels participating are rare, and The American Neptune is fortunate to be able to publish a large number for the first time in this War Centenary year. Unless otherwise credited the pictures, water colors by an unknown artist, are from the collection of Sir Samuel Spurling. They were brought to our attention by Professor S. W. Jackman and Mr. Stephen Sears.



Presto



Ad. Vance (before capture)



A. D. Vance (after capture)



Colonel Lamb



Scotia



Badger



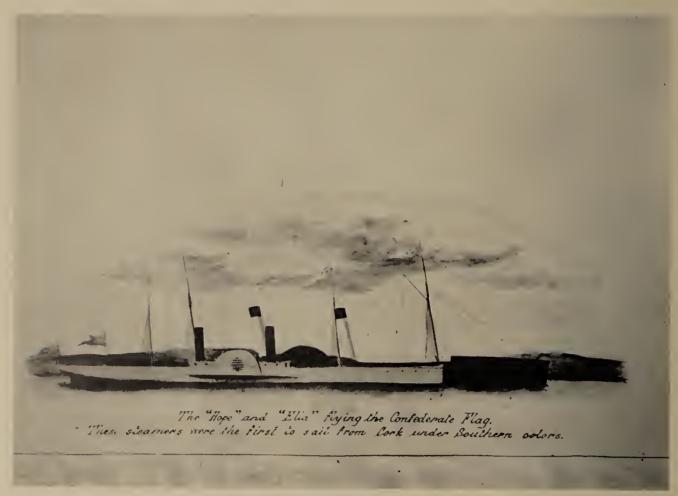
Fairy



Caledonia



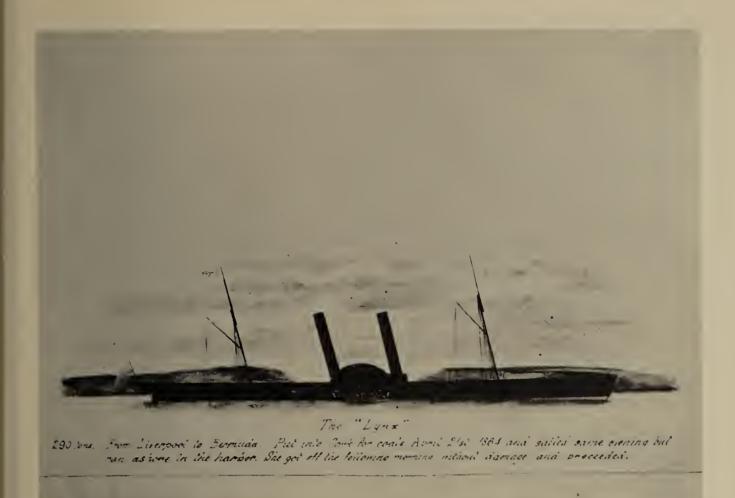
Unknown



Hope and Ella



Wild Rover



#### Lynx



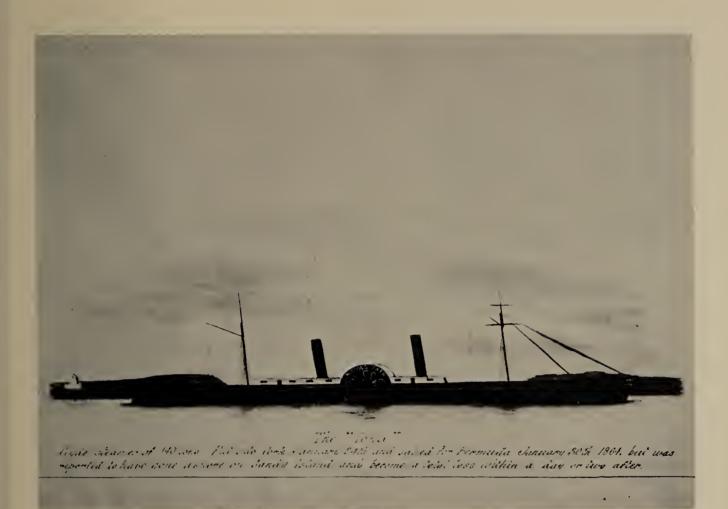
Coquette



Julia



Elsie



#### Iona



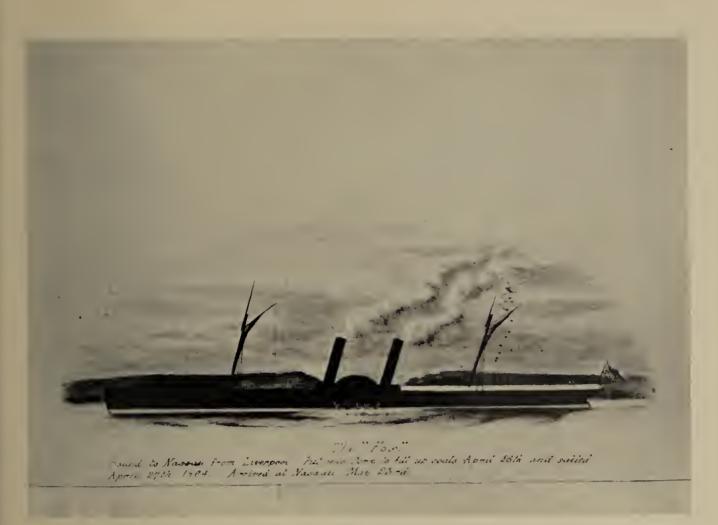
Thistle



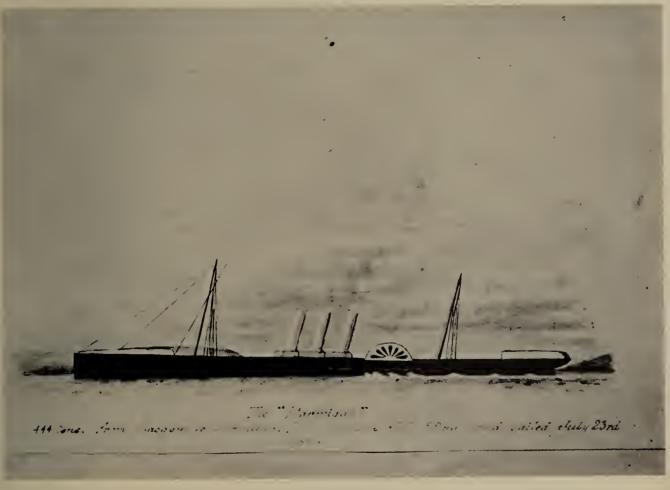
Flora



Charlotte



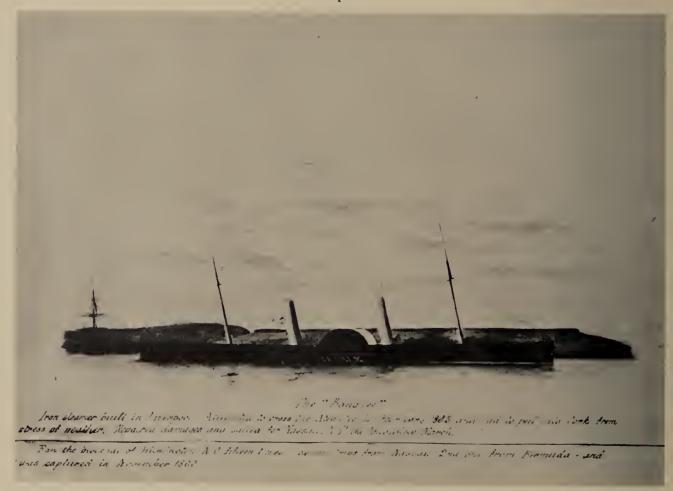
Fox



Ptarmigan



Норе



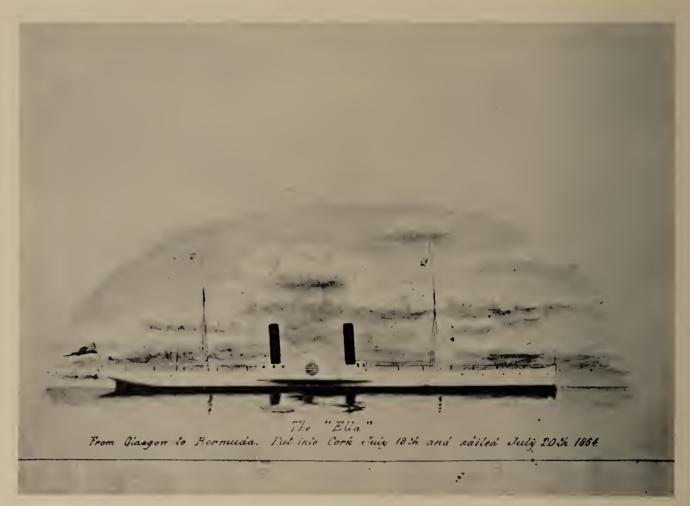
Banshee



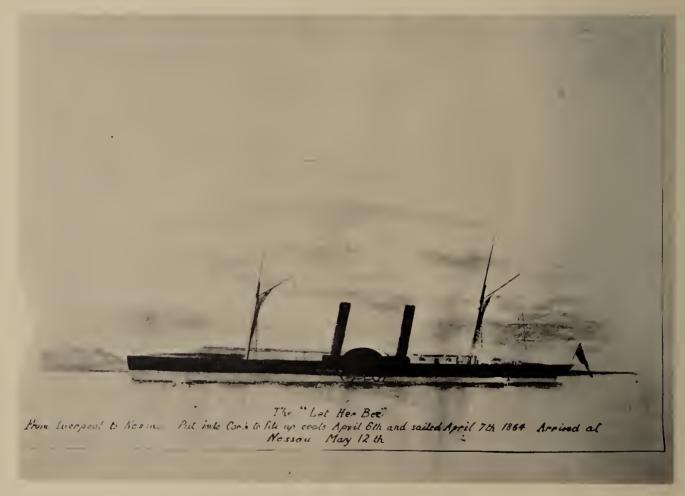
Druid



Tristram Shandy



Ella



Let Her Be



Scotia and Gem



Bat



# a to the se Louis W. And

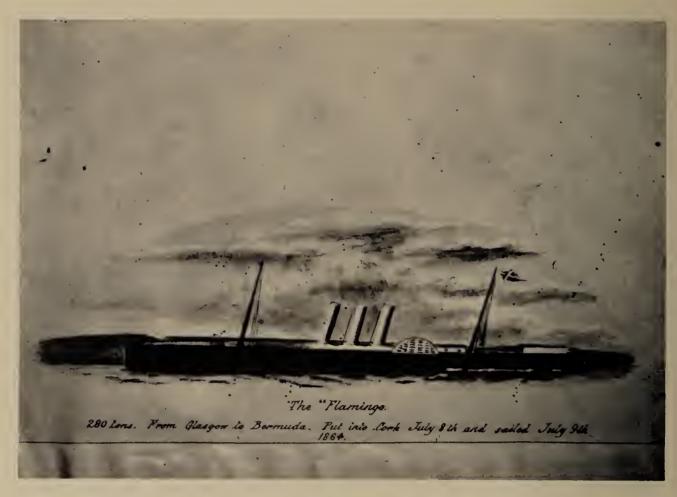
Rothsay Castle and Star



Lizzie



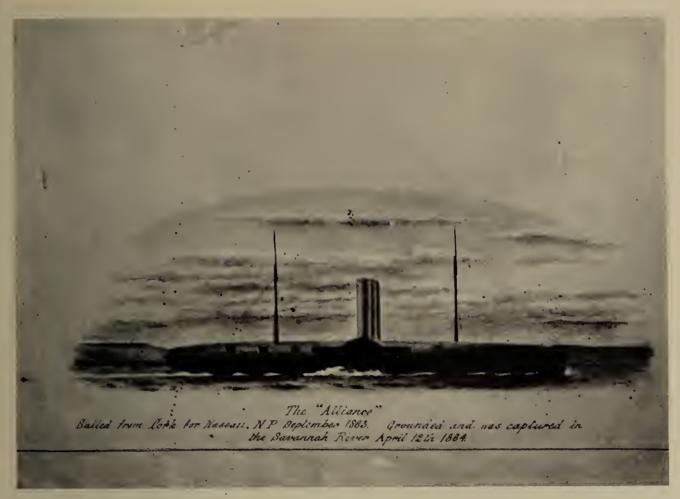
Gibraltar



Flamingo



Mars



Alliance



Iona and Flora





Ат вібнт: Ann captured by USS Kanawha 1862



Margaret and Jessie



Unidentified
Courtesy of the Franklin D. Roosevelt Library



Unidentified



Teazer



Ella and Annie



Peterhoff



Blockade runner Aries From painting by Xanthus Smith. Courtesy of H. B. duPont



PLATE XXVI



U.S.S. Vermont From painting by Xanthus Smith. Courtesy of H. B. duPont

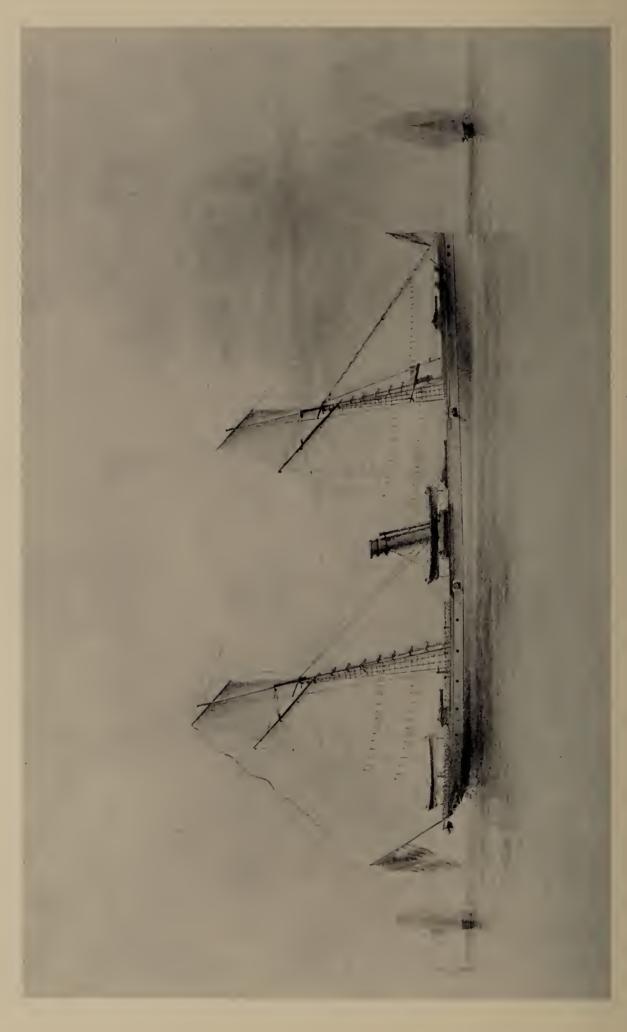
U.S.S. Waterwitch From painting by Xanthus Smith. Courtesy of H. B. duPont

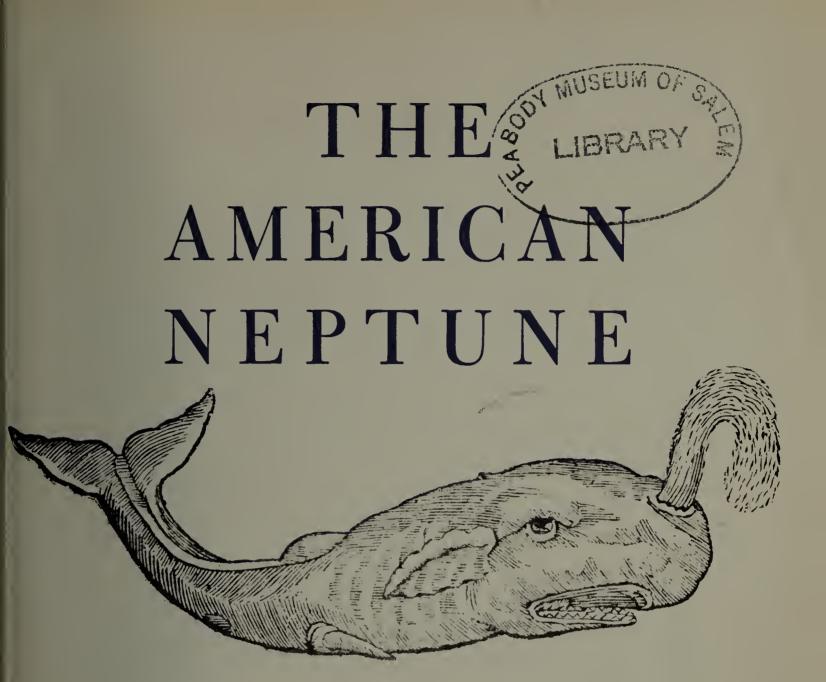


From painting by Xanthus Smith. Courtesy of H. B. duPont



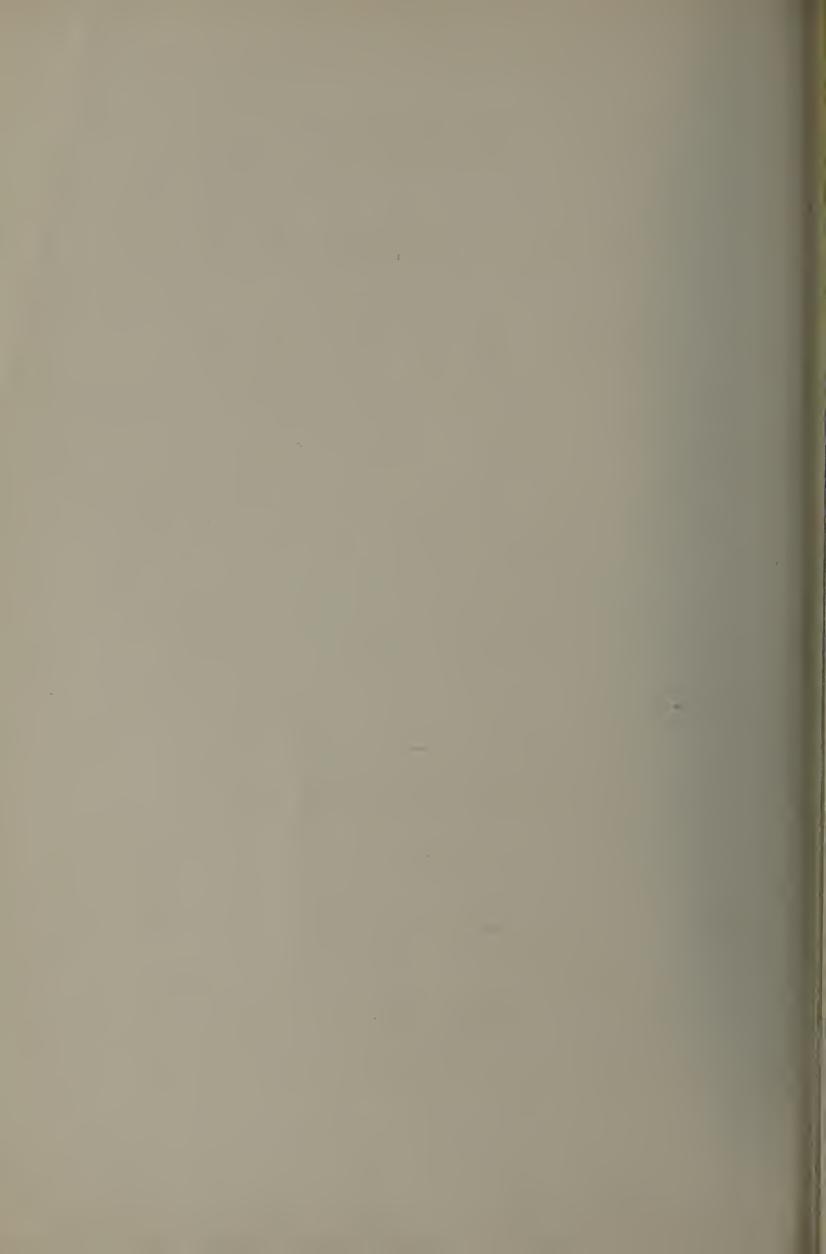
Blockade runner Giraffe





# Pictorial Supplement IV Whaling

PUBLISHED BY THE AMERICAN NEPTUNE
SALEM, MASSACHUSETTS
1962



#### THE AMERICAN NEPTUNE

#### Pictorial Supplement

#### Whaling Paintings

Through the courtesy of Mrs. Henry P. Kendall, The American Neptune is able to publish a selection of the whaling paintings and prints in the recently opened Kendall Whaling Museum at Sharon, Massachusetts. Sixty-three pictures have been chosen to show the wide variety of the Museum's Collections. Almost every nation which engaged in the fishery extensively is represented; all periods from the seventeenth to the twentieth century are included; and work ranging from that of the most talented, highly trained professional artist to the work of the unskilled amateur more familiar with harpoon and oar than pallet and brush may be seen. Titles in roman letters are the invention of the editors; the quotations those of the artists or tradition.



Ship Saratoga off Hong Kong. Chinese, oil, unsigned, ca. 1845.



Whaling off Jan Mayen Island. French, water color, unsigned, seventeenth century.



'Peche de la Baleine, Baie de St. Georges, Cap Horn.' French, pastel, signed 'Romegas,' 1835.



'Peche du Chacalot. Cachalot Fishery.' French, lithograph, 'Garneray, pinx. Martens, sculp.'



'Peche de la Baleine. Whale Fishery.' French, lithograph, 'Garneray, pinx. Martens, sculp.'



'Greenland Whale Fishery.' English, oil, attributed to Charles Brooking, ca. 1754.



Ship Lee of Whitby. English, oil, signed monograph 'W. P. H.', ca. 1830.



color

Northern Whale Fishery. English, water color, signed 'J[ohn] W[ard],' ca. 1830.



'Ship L'Aigle amongst a Shoal of Sperm Whales.' English, water color, unsigned, ca. 1822.



0-101

Whitby Whaler Lee. English, oil, attributed to Robert Willoughby, ca. 1830.



المعرفة المحرا

0-58

Whalers Among Icebergs. English, oil, attributed to Robert Willoughby, ca. 1830.



'Ship Fame, . . . Captain William Scoresby.' English, water color, signed 'Thomas Scoresby, M.D.,' 1854.



'The Whale Hunters.' English, oil, attributed to Sir Oswald Brierly, ca. 1868.



C.S.S. Sumpter taking Whaler Eben Dodge. English, water color, signed 'W. F. Mitchell,' 1863.



'Whalers near Wanganui, New Zealand. . . .' English, water color, signed 'C. H. Watkins,' 1875.



'Bark Gay Head off St. Helena.' English (?), water color, signed 'G. Telles,' 1892.



Killer boat. English, oil, signed 'Don Cobb,' ca. 1960.  $\bigcirc$  - 92



'New Bedford.' American, water color, unsigned, 1835.



'Exchanging Signals.' American, water color, attributed to Benjamin Russell, ca. 1860.



'Ship Josephine . . . bound in.' American, water color, attributed to Benjamin Russell, ca. 1865.



'Ship Contest . . . at Sea.' American, water color, signed 'Russell,' 1869.



0-96 'Bark Ocean Steed . . . Cutting In.' American, water color, signed 'Russell,' 1870.



Attacking a Sperm Whale. American, oil, signed 'W. H. Overend,' ca. 1850.



A Pod of Sperm Whales. American, oil, signed 'J. R. Winn,' 1862.



Ship George. American, oil, signed 'E. Baker,' ca. 1870. D - 93

Borow



0-21

Whale boat being crushed by a Sperm Whale's Jaws. American, oil, signed 'C. S. Raleigh,' 1877.



0-20

Whaleboat Caught by a Whale's Flukes. American, oil, signed 'C. S. Raleigh,' 1877.



Steam bark North Star. American, oil, signed 'C. S. Raleigh,' 1881.



Bark William Baylies. American, oil, signed 'C. S. Raleigh,' 1886.

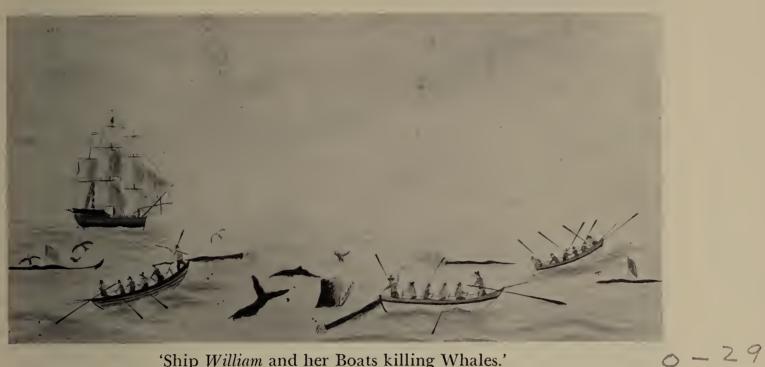


0-19

Whaler in the Ice. American, oil, signed 'C. S. Raleigh,' 1888.



5 - 6 7 Steam bark William Lewis. American, oil, attributed to C. S. Raleigh, 1888.



'Ship William and her Boats killing Whales.' American, water color, signed 'Thos. Wetling,' ca. 1817.



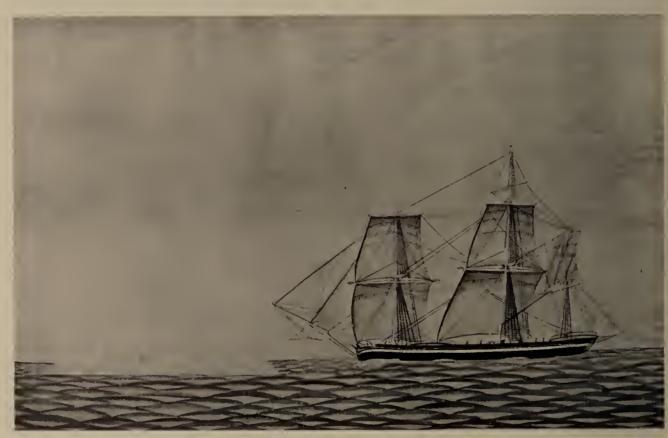
Ship Jireh Swift. American, pencil, signed 'W. Bradford,' ca. 1860.



Jeacord

0-46

'Ship *Isaac Howland*, Homeward Bound.' American, water color, unsigned, undated.



0-110

'Ship William & Eliza. . . .' American, water color, unsigned, 1822.



Attack with a Shoulder Gun. American, colored drawing, print signed 'Wallace,' ca. 1852.



The Harpoon Smith. American, water color, signed 'W. L. Taylor,' undated.



Ship Niger. American, water color, signed 'Winegar,' 1905.



'Whaling in the South Seas.' American, water color, signed 'W. Copeland,' ca. 1865.



Bark Helen Mar. American, water color, unsigned, 1875.



Bark Platina. American, water color, signed 'G. M. Hathaway,' ca. 1890.



Discorded por 16

'Whale Ship Tuscaloosa, Outward Bound.' American, oil, signed 'H. L. M.,' 1885.



0-107 'Ship Eliza Adams. . . .' American, water color, unsigned, undated.



A Free Tow. American, oil, unsigned, ca. 1870. 0-1/1



New Bedford. American, pencil, attributed to A. van Beest, ca. 1898.

2.



0-43

Whalers at New Bedford. American, water color, signed 'Geo. H. Wotherspoon,' 1895.



0-7

Flukes. American, oil, signed 'Clement Swift,' ca. 1900.





Ship Charles W. Morgan at New Bedford. American, oil, signed 'C. Ashley,' undated.

Schooner Pedro Varella. American, oil, signed 'Louis Sylvia,' ca. 1960.





0-38

Ship Charles W. Morgan at Round Hills. American, oil, signed 'C. W. Ashley,' undated.



0-26

Arctic Whaling. Danish, ink, unsigned, ca. 1680.



Whaling Scene. Dutch, oil, unsigned, ca. 1680.



Arctic Whalers. Dutch, oil, signed 'Storck,' ca. 1680.



'The Whale Hunt.' Dutch, oil, attributed to L. Bakhuysen, ca. 1700.



Whalers and a Shore Try-works. Dutch, oil, unsigned, ca. 1700. 0-61



0-60

Greenland Whaling. Dutch, oil, unsigned, ca. 1700.



Right Whaling. Dutch, oil, unsigned, ca. 1700.



0-102

Greenland Whaling. Dutch, oil, unsigned, ca. 1700.2



0-94

A Whaling Fleet. Dutch, oil, signed 'i. i.,' ca. 1766.



'De Walvischvangst.' Dutch, water color, signed 'H. Kobell,' ca. 1778.



Greenland Whale Fishery. Dutch, water color, signed 'J. Mooy,' 1843.

also

0-6

who



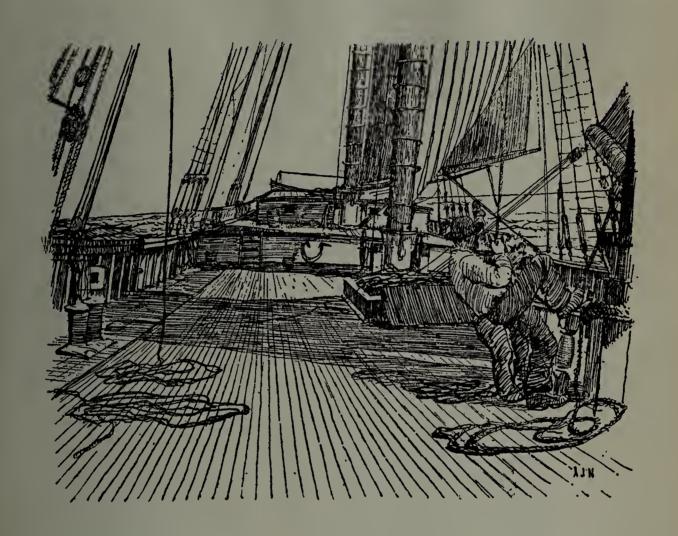
Celebrating the Capture of a Large Whale.

Japanese, colored wood block by Kuniyoshi (1797-1861).



Whale Hunt. Japanese, water color, artist and date unknown.

### THE AMERICAN NEPTUNE



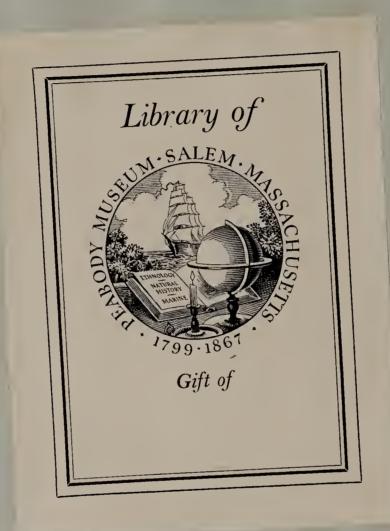
## Pictorial Supplement V

New England Coasting Schooners

By CHARLES S. MORGAN

PUBLISHED BY THE AMERICAN NEPTUNE SALEM, MASSACHUSETTS

1963



# NEW ENGLAND COASTING SCHOONERS

BY

CHARLES S. MORGAN

SALEM, MASSACHUSETTS

2

Reprinted from The American Neptune, Vol. XXIII, No. 1, January 1963



# New England Coasting Schooners

BY CHARLES S. MORGAN

HE employment of small fore-and-aft-rigged sailing vessels for Atlantic coastwise transportation dates back to the earliest years of our country. Such vessels were handy, economical, easily built of readily accessible materials, perfectly suited to their task and their number was legion. They were the errand boys, the short-haul freight droghers and the passenger buses for many a year and their contribution to coastal community life, especially in New England, was substantial.

Prior to the Civil War our shipbuilding industry and foreign commerce flourished as Yankee clippers were to be seen in every port around the globe. But this happy situation came to an end as the result of the destructive effects of the War and the diversion of popular attention as well as financial capital from maritime affairs to industrial development, westward expansion, and railroad building. Paradoxically, the same forces that virtually ruined our deepwater fleet created demands for bulk cargo transportation leading to a tremendous expansion of our coastwise fleet and a new lease on life for the wooden shipbuilding industry.

Coastal shipping had always occupied a special, favored position. One of the first acts of Congress in 1789 was the exclusion of foreign vessels from our coastwise transportation. This was perhaps not the result of purely protectionist philosophy towards shipping itself, so much as recognition of the vital cohesive force represented by water-borne interstate commerce in our young nation.

Sailing vessels in the coastwise trades were not subject to the same early competitive pressure of steamers. Not until 1894 did steam tonnage exceed sail tonnage in our coastal shipping. By 1900 our coastwise fleet represented five times our deepwater tonnage, and what is more, forty-six per cent of it was in sailing vessels.<sup>1</sup>

It was the vastly expanding demand for lumber, for coal, and for ice, all resulting from urban and suburban development, that called for more and larger coasting schooners. One has only to look at the dwellings and

<sup>1</sup> W. J. L. Parker, The Great Coal Schooners of New England (Mystic, Conn.: The Marine Historical Association, Inc., 1948), p. 14.

still to be seen in some of our cities, to realize that in late Victorian gingerbread and gimcrack architecture nobody used one piece of lumber where three or four could be made to do. And as people flocked to our cities in the seventies and eighties, the building of homes, tenements, shops and factories consumed vast quantities of lumber. This was brought in schooners from the South and from Maine to every seaport city. This demand for lumber created in turn a new demand for schooners and this produced logically an increasing demand for southern ship timber. So it went round and round.

The discovery that ice could be shipped great distances and with great profit led to a thriving and highly lucrative trade between Penobscot and Kennebec ports and the urban centers to the South. Scores, probably hundreds, of schooners loaded cargoes at icehouses that eventually lined both sides of the Kennebec above Richmond and carried them to the West Indies and every southern port. This shipment of ice, soon almost entirely in schooners, grew from some 30,000 tons in 1860 to 3,000,000 tons in 1890. Twenty years later the export ice trade had all but vanished from Maine. It has been said that in Maine as they made hay in the summer, so they made ice in the winter. It was both a crop and an industry and it kept a large fleet of vessels busy.<sup>2</sup> When it is realized that the average ice cargo may have been about 350 tons, it will be appreciated that a very considerable fleet indeed must have been employed.

A growing demand for lime and building stone was another factor in the postwar growth of coastal shipping. A specialized fleet of tight little two-masted schooners came into being to haul lime from such places as Rockland and Thomaston to Boston, New York and other coastal cities where it was used in building mortar. In that day Portland cement was unknown and the demand for lime was consequently enormous. Similarly there was in our expanding society an increased need for stone for public buildings, monuments, breakwaters, roads and curbings. The production of granite was a leading Maine industry for years. Many schooners were kept busy in this rough and heavy work, including a lot of old vessels too decrepit to be acceptable for more attractive cargoes. 'It was a common remark that when a vessel got too old for even lumber coasting out of Bangor or carrying wood for the Rockland lime kilns, she was considered none too ripe for the stone business and was often loaded to the scuppers with paving or huge blocks of granite.' a

<sup>&</sup>lt;sup>2</sup> W. H. Rowe, The Maritime History of Maine (New York: W. W. Norton & Co., 1948), pp. 259-262.

<sup>3</sup> G. S. Wasson, Sailing Days on the Penobscot (Salem: Marine Research Society, 1932).

The economic force which exercised the most profound influence on schooners was the ever-increasing demand throughout New England for coal. This swelling of coal consumption came about as a result of the expansion of New England railroads which required larger and larger quantities of fuel and the enormous increase in the use of electricity with consequent requirement of coal for steam-driven electrical generators. New England mills, no longer able to operate efficiently on water power, turned to electricity. Street railways gave up the horsecars and went to electric-driven trolley cars. Homes and public buildings and even public streets went from gas illumination to the incandescent lamp. All this required more and more coal and schooners were the economical means of transportation from the coal ports of Hampton Roads, the Chesapeake, and the Delaware.<sup>4</sup>

Prior to 1850 most schooners registered less than 100 tons and only a relatively small number registered as much as 150 tons. As the demand grew for larger vessels, calling for larger spars, larger sails, and heavier gear, it is not surprising that some enterprising builder of schooners determined to add a third mast. The identity of the first three-masted or tern schooner is uncertain. The rig was known as early as 1801, if not earlier, for on the third of March of that year 'the American three-masted schooner Success' was reported at Kingston, Jamaica, bound to San Domingo. Several other three-masters are known to have existed during the beginning years of the nineteenth century. They came into being in a search for greater speed during a period of war, and size or carrying capacity were no factors in their design. It is apparent that they were not widely known and after the Treaty of Ghent brought peace in 1815, they were forgotten.

We know that in 1827 the three-masted schooner *Pocahontas* was built in Matthews County, Virginia. She was a double-decked vessel of 380 tons. Her iron bar shrouds and link stays excited much comment wherever she went.<sup>5</sup> Maine shipbuilders rediscovered the rig in the 1830's and as Maine came to be the principal schooner-building state it is not surprising that claims of originality were made by certain Maine towns. Among the early three-masters were *Aurora*, 147 tons, built at Ellsworth, Maine (1831), *Savage*, 173 tons, built at Eden, Maine (1833), *Horse*, 140 tons, built at Bristol, Maine (1833), and *Magnolia*, 83 tons, built at Blue Hill, Maine (1833). These vessels, unlike later examples of the rig, probably carried a square fore-topsail and had masts of unequal length. It was

<sup>4</sup> W. J. L. Parker, op. cit., pp. 16-19.

<sup>5</sup> C. C. Cutler, Queens of the Western Ocean (Annapolis, Md.: U. S. Naval Institute, 1961), p. 551.

during the 1850's that the rig became more or less standardized along lines best remembered today with no square sails and masts of equal length.

In his recently published Queens of the Western Ocean, Carl Cutler provides a list of some 127 schooners of 300 tons and upwards built in the United States between 1850 and 1860. No less than forty-four three-masters are included.

During the early years, two different hull forms came into being: a deep-keel model and a shoal model equipped with a centerboard. It was during the 1870's that a compromise hull form became popular; a deep centerboard model which combined many of the sailing advantages of its predecessors.<sup>6</sup>

Anyone who has sailed small boats thinks of a centerboard as a device of small proportions which is lowered beneath the keel of the craft to help her sailing qualities and minimize the leeway she makes. Few realize that centerboards were employed in the majority of three-masters built before 1895, in a great many four-masters and even in the first fivemaster. The dimensions of these centerboards became quite formidable. Thirty feet wide and eight inches in thickness was common in the larger schooners; twenty-six feet wide and five or six inches thick in the smaller three-masters. Much as they improved sailing qualities, they were not an unalloyed blessing because the centerboard well or box occupied valuable cargo space and eventually became a source of leaks since it was impossible to paint its interior surfaces. In many schooners the centerboards were eventually removed to the detriment of their sailing qualities. Before the turn of the century, large schooner hulls were of a form and draft to make the centerboard unnecessary and their installation was abandoned.

As schooners grew in size in response to utilitarian demands, some coarsening of the lines inevitably followed. The vessels were built full and flat through the mid-section and the ends were shortened. The cargo capacity was thereby increased at the expense of speed and maneuverability. But the fastest vessels were not necessarily the most profitable, and the additional freight money on a few extra tons of capacity could be important.

While it is quite true that schooners by the nature of their rig and the prevailing winds along our shores were best suited to coastwise voyages, let nobody imagine that they were engaged exclusively in such business. One often hears the generalization that schooners were not satisfactory

<sup>6</sup> W. J. L. Parker, op. cit., p. 30.

for deepwater transoceanic voyages but there is plenty of specific evidence to disprove it. It cannot be denied that certain large schooners had a bad time of it on deepwater passages but the difficulty must be attributed more to the particular type and size of schooner than to all fore-and-afters.

From the outset, schooners often made long voyages to distant ports in Europe and the Far East. The three-masters often found their way to Europe, Africa, and South America as did their larger successors on occasion, while several doubled Cape Horn to Australia. An example of such deepwater activity is reflected in the logbooks of the three-masted schooner Island City which was built at East Boston in 1871. On her maiden voyage she went to Philadelphia where she loaded petroleum for Alexandria, Egypt. She was thirty-three days to Gibraltar and nineteen days later anchored at her destination. Proceeding to Trapani, Sicily, she loaded a part cargo of salt and completed her lading at Messina with wines, nuts, oranges, lemons and sulfur. She was forty-three days to Boston. After a ten-months interlude of coasting which ended in March 1873, she loaded cotton at Galveston for Bremen, Germany. From there she went to Gothenburg and loaded iron for Boston. Her next voyage was from New York to Genoa with oil, returning from Catania and Messina. After a few more coasting voyages the schooner loaded lumber at Pensacola for Buenos Aires. Returning home, she loaded a cargo of rifles, bullets, cartridges, shells, pistols, and bayonets at New Haven, finally delivering these warlike stores to the Sultan's representative at Constantinople. Her next call was at Taganrog, a Russian port on the Sea of Azov where she loaded linseed for Falmouth, England. She then visited Hull and Shields, Palermo and Messina, thence to Boston with a stop at Bermuda for repairs. In May 1876 she was back in New Haven for another cargo of munitions for Constantinople. At Scala Nova in Asia Minor she loaded a cargo of licorice for New York. The end of 1876 found Island City outward bound from New York with case oil for Melbourne. She rounded Cape Horn and arrived at Melbourne after a passage of 100 days. Williamstown and Newcastle, New South Wales, were next visited before returning home. After voyages to Oporto, Portugal, and Cadiz, Spain, the schooner went back to coasting and finally was operated as a regular packet between Baltimore and Savannah.7

The three-master George V. Jordan was another fore-and-aft deepwaterman. She was somewhat larger than Island City registering nearly 700 tons and was built in 1874 at Kennebunk. On at least two occasions she made voyages lasting two years before returning home. These took her

<sup>7</sup> Baltimore Sun, 25 January 1890; Note furnished by W. J. L. Parker.

to Australia, China, South Africa, Ceylon and our own Pacific coast. She spent so much time offshore that she carried a single yard on her foremast

to permit her to set a square foresail in the trade winds.8

Quite a different picture is gained from the letters of Captain F. W. Patten who took the five-masted steel schooner *Kineo* to Manila and Australia in 1905-1906.9 From Manila he reported to his owners that often even when the wind was fair he was obliged to lower his sails because the seas caused the vessel to roll and to slat her sails so badly as to break the gaffs repeatedly.

Another thing against the schooner is the necessity of reducing sail in latitudes where gales are to be expected.... the sails have to be reefed in time or they cannot be handled with the heavy water washing across the decks. I also expected to be able to do without steam after getting off shore but we have had so many light winds and heavy swell at the same time, sometimes hoisting lower sails several times a day, that water has been another cause for worry. A vessel of this kind should have a salt water boiler for these trips.

On his return to Philadelphia with sugar from Hawaii after a passage of 205 days, Captain Patten reported:

The seas were heavy and the ship has been dismantled five different times. Sails gone and unable to make repairs for weeks at a time owing to the fact of the seas making such breach right over the ship. To make matters worse the tubes in our boiler gave out and everything had to be done by hand with no means aboard for heaving. The wear and tear has been something enormous.

The steam power so badly missed on *Kineo*'s voyage was a necessary feature of the large schooners. As the size of schooners got beyond five hundred tons the sails and gear aboard became heavy and unwieldy. In bad weather the big sails became very hard to handle with the small crews that were characteristic of schooners. Not until 1879, however, was steam power introduced on schooners and even after that date, many vessels remained hand pullers, aboard which all sail handling and anchor weighing was done by 'main strength and perspiration.'

It was on *Charles A. Briggs*, a 758-ton three-master built at Bath, Maine, in 1879 that a steam windlass was first installed for the purpose of hoisting the heavy sails, getting up the anchor, pumping the bilges, and discharging cargo. Some idea of the practical advantage that steam offered over the old system is to be gained from the following comparison. Among the first schooners to have a steam hoisting engine was *Josie R. Burt*, a 760-ton three-master built at Bath in 1882. On one occasion she was in

<sup>8</sup> C. S. Morgan, Shipbuilding on the Kennebunk (Kennebunkport, Me.: Kennebunkport Historical Society, 1952), pp. 20-22.

<sup>9</sup> M. W. Hennessy, Sewall Ships of Steel (Augusta, Me.: Kennebec Journal Press, 1937), pp. 366, 371.

company with Zaccheus Sherman, a hand puller of similar size, both anchored awaiting a favorable slant of the wind. When the wind shifted, Burt hauled her anchor and thirty fathoms of chain and had everything set in thirty minutes. On the other hand, Sherman took 'half a day' to get under way and make all sail, by which time Burt was long since gone.<sup>10</sup>

The following comments about an American schooner as seen through English eyes provide a fascinating vignette. The encounter described occurred in 1889 in the St. Mary's River on the border between Florida

and Georgia.

I haven't told you that a neighbor arrived a few days ago, a handsome 'down east' schooner (three masted) called the Susie P. Oliver. Please note the initial letter, without which an American name would be incomplete. Almost all American vessels are named after some individual (an abominably tasteless fashion), and every name must of necessity include the initial, as Joel F. Hopkins, Amanda K. Jones. They are great institutions, these same schooners, for owing to their simplicity of rig, they can sail a vessel of 900 tons capacity with eight hands all told. They sail well, shift without ballast, use but little gear, and rarely exceed thirteen feet in draught. Perhaps the first thing that strikes a stranger's eye is their enormous beam. This schooner alongside of us is of much less tonnage than the Mertola but her beam is thirty-five feet, the Mertola's being twenty-nine feet. One would think that so much breadth with so little depth would make them very skittish in a seaway, and be terribly severe upon the masts, but they seem to get along all right, and undoubtedly sail like foam balls. Their cabin accomodations make me quite envious. Imagine, my sea-faring friends, a skipper having a private sitting-room, ten feet by ten feet, with spare side rooms off it; a bedroom abaft, ten feet by seven feet; large bathroom and companion way-all in his own quarters; while on the fore side of his bulkhead is a cabin, ten by twelve; with mates' berths, pantry, steward's room, etc. on each side. This, my dear British shipowner, is the accomodation given to a coasting skipper; while his wages, if monthly, run from £20 upwards; if he sails his ship on shares, often much more than this. The skipper of the Susie proves to be a great acquisition. He is an elderly individual, of the decided 'down east' pattern so familiar to us through the pages of Oliver Wendell Holmes, with a lean, leathery visage, as impassive as the back of a ledger-an illustration which promptly brings me up to my bearings by 'not to judge a book from its cover.' As it turns out, this same solemn-visaged, slow-of-speech, old Yankee salt is as full of fun as a kitten and as tender hearted as a child.11

The schooner described was a vessel of 272 tons, built at Bucksport, Maine, in 1882. That she must have been a stout vessel is suggested by the fact that in 1919 she was sold to French interests and renamed Somme. Mertola was a barque of 393 tons register, built in Nova Scotia for London owners in 1866.

The largest three-masted schooner ever built was Bradford C. French

<sup>10</sup> W. J. L. Parker, op. cit., p. 35.

<sup>11</sup> A. J. Green, Jottings From a Cruise (Seattle: Kelly Printing Co., 1944), pp. 145-147.

which was launched from David Clark's Kennebunkport yard in 1884. She was a powerful vessel of 920 tons with necessarily large and heavy sails. She was built for the coal trade and hailed originally from Taunton, Massachusetts, where a great many of the early coal schooners were owned. Her last master, Captain O. R. Farrell, recalls that when he took command of *French* in 1915 she was an old, strained and weakened vessel.

We towed out of Boston in a light fair wind and as we went down the harbor we commenced to set sail. Finally we set the spanker, a real brute of a sail it was, too, with double sheets. Outside there was a little swell running and she'd roll with it. When she did, that whoppin' big spanker would fetch up first one way and then the other, and the whole stern of that schooner would twist with it. Just like one of them Cuban rhumba dancers. I hollered to the mate, 'Haul that thing down before she tears the stern off'n her.' We went down to Newport News in four days and we never did set that spanker.<sup>12</sup>

By 1880 the three-masters, too, were reaching their practical limit in size and in the same year that steam power was introduced to the schooner fleet, two other significant events occurred: the steamer *Weybosset* was converted to sail and equipped with four masts. Also, the firm of Goss & Sawyer at Bath commenced construction of a large schooner which when launched in 1880, became *William L. White*, the first four-masted schooner built as such.

Henry Hall's government report on the shipbuilding industry in 1880 makes this observation about the four-masted White, then brand new:

The hull of the vessel is large enough for a Californian. She is 205 feet long on deck, 40 feet beam, and 17 feet deep in the hold, being 309 feet in length from the end of the jibboom to the end of the spanker boom. She registers 996 tons and is able to carry 1450 tons of anthracite coal. . . . To have fitted her with three masts would have required such large lower sails that the strain upon the masts would have been destructive, and she was therefore furnished with four, the after spar being called the spanker mast. This divided her 5,017 yards of canvas into smaller sails and made her a good schooner, sailing well, easily handled, and requiring a crew of only five men before the mast, besides her two mates and captain. 18

Interestingly enough, the second four-master was a much smaller vessel of only 496 tons. This was *Francis C. Yarnall* which was built at Wilmington, Delaware, in 1881. Thereafter the vessels got larger year by year and hull by hull. *Elliott B. Church*, built at Bath in 1882, was the first to exceed 1,000 tons. *Augustus Hunt* launched later the same year at Bath was of 1,200 tons.

<sup>12</sup> C. S. Morgan, op. cit., p. 27.

<sup>18</sup> H. Hall, Report on the Shipbuilding Industry in the United States (Washington: Tenth U. S. Census, 1880).

While the three-masters continued to be built in large numbers and found ready employment serving smaller ports inaccessible to large vessels of greater draft, the four-masters were built in ever increasing numbers. In 1890 no less than forty-one four-masted schooners were launched, the largest number to be set afloat in a single year. Thirty-two were launched in 1891. Not until World War I were four-masters produced again in such numbers. Thirty-one were launched in 1917 and thirty-nine in each of the two following years. When the last four-master was built in 1921, some 459 such vessels had been built during the 41-year period.

The same forces which produced the four-master in 1880 led in turn to the experiment of five masts. In 1888 Captain Cornelius Davis of Somerset, Massachusetts, made arrangements to have a large schooner built at Waldoboro, Maine. The designer, Albert Winslow of Taunton, decided to try a five-masted rig, thereby reducing the size of the sails. This became the 1,764-ton Governor Ames. Launched on 1 December 1888 she was a tremendously strong vessel and a smart sailer. She was the only five-master to be equipped with a centerboard. She had the misfortune to be totally dismasted on her maiden voyage due to the stretching of the rigging in a severe blow and this saddled the vessel with a \$20,000 repair

bill before she had earned a nickel.

It may be mentioned parenthetically that before many years had passed the use of lanyards and deadeyes to set up the shrouds and backstays was abandoned and heavy turnbuckles became the order of the day. Eventually, wire rope came into use for the standing rigging and the danger of stretching rigging which cost *Governor Ames* so dearly became

only an unpleasant memory.

Governor Ames suffered from an undeserved reputation as a failure because of the heavy financial handicap that beset her and the business depression which prevailed during the nineties. In an effort to recoup her losses, she went round the Horn to the Pacific coast where she was employed for four years during which she made a voyage to Australia. Finally she returned East and re-entered the coal trade, continuing until 1910 when she was lost by stranding on the North Carolina coast with heavy loss of life.

Ten years passed after Governor Ames was launched before another five-master was built. Meanwhile four-masters had increased in size to 2,000 tons, and that was the practical limit. The largest four-master was Frank A. Palmer, 2,015 tons, built at Bath by N. T. Palmer in 1897. The following year the 2,400-ton five-master Nathaniel T. Palmer was launched at

Bath and in 1899 the slightly larger John B. Prescott was built at Camden, Maine. The popularity of five-masters now grew rapidly and ultimately a total of fifty-six of this rig was built—all but four of them in Maine. The last five-master was Edna Hoyt, 1,512 tons, built at Thomaston, Maine, in 1920. She continued in operation until November 1937 when, while bound from Wales to Venezuela with patent fuel, she was towed into Lisbon in a leaking and seriously damaged condition after a severe buffeting in the Bay of Biscay.

The year 1900 saw the construction at Camden, Maine, of the first six-master, George W. Wells. Scarcely two months later, the Bath ship-yard of Percy & Small launched the second six-master, Eleanor A. Percy. At nearly 3,500 tons she was some 300 tons larger than Wells. There were ten of these giants built between 1900 and 1909. One of them was of steel construction and built at the Fore River shipyard at Quincy, Massachusetts. Of the nine wooden six-masters, all were built in Maine, seven of them by Percy & Small at Bath. The last and greatest was Wyoming, one of the largest wooden sailing vessels of any rig ever built. She registered 3,730 tons and could carry 6,000 tons of coal. She was lost with all hands in 1924 while bound from Norfolk to St. John, New Brunswick, with coal. She anchored off Chatham during a northeast gale and in the violence of her pitching she apparently struck bottom, opened up and sank.

On one occasion Wyoming loaded 6,004 tons of coal at Newport News for Boston. Captain Kreger in Edward J. Lawrence fancied it would be quite a stunt to carry one more ton than Wyoming so he had the trimmers pack her full and loaded her as deeply as he dared. When he got his bill of lading it showed that 6,001 tons had been put aboard. The schooner had so little residual buoyancy that her passage to Boston was both unpleasant and dangerous. Nobody doubted thereafter that Wyoming was the larger carrier, certainly not Captain Kreger.<sup>14</sup>

It was in *Wyoming* that the building of wooden schooners reached its highest point of development. Yet one of Maine's outstanding master shipbuilders, John J. Wardwell, who designed and built many large schooners including *George W. Wells* has declared, 'Six-masters were not practical. They were too long for wooden construction.' <sup>15</sup>

The huge schooners particularly the six-masters had inherent weaknesses due to their great length which taxed to the utmost the ingenuity of their builders. In these vessels the ratio of length to beam was six and one-half to one, whereas the clippers of fifty years before had a ratio of five and one-half to one. While they were as long as the square-riggers,

<sup>14</sup> H. G. Foss, unpublished memorandum.

<sup>15</sup> H. Buxton, Assignment Down East (Brattleboro, Vt.: Stephen Daye Press, 1938), p. 191.

they did not have the corresponding depth of hold. They could not have operated in the onshore trades for which they were intended had they been deeper. They drew every foot of water that was available to them as it was and at low tide usually grounded out at the dock. This of course

strained the hulls unmercifully.

The design of the schooners was such that with a full midsection of great buoyancy and heavily laden ends of relatively little buoyancy, there was a powerful tendency for the ends to drop. When this occurred the vessel was described as being hogged. In an only partially successful effort to overcome this weakness, the vessels were constructed with keelsons and 'sister keelsons of tremendous depth. Six tiers of 15 x 15 timber formed the keelson with 'sister keelsons on either side of three or four tiers of similar stuff. This provided a pretty rugged backbone when fastened through the floor timbers and keel. Many of the largest schooners were strapped; that is to say, a diagonal network of heavy iron straps was put in flush to the surface of the frame under the planking and securely fastened to the frame, extending from the level of the deck to the turn of the bilges. All the great schooners and most of the lesser ones were built with much more sheer than had been customary with the earlier square-riggers. The turned-up bows and stern was not only most pleasing to the eye but was calculated to conceal some of the tendency of the ends of the vessel to drop. The great sheer also served to keep the poop and forecastle relatively dry when the vessel was deep-laden.

The desire to overcome the weaknesses of large wooden hulls and the limitations which these imposed led to experiments in steel schooner construction. Among these were the five-masted *Kineo* built at Bath in 1903 by A. Sewall & Co., the six-masted *William L. Douglas* and the unique seven-masted *Thomas W. Lawson*, both built at Quincy, Massa-

chusetts, in 1902.

No discussion of large schooners can ignore the famous Lawson however atypical she may have been. Designed by B. B. Crowninshield, as was Douglas, she was an enormously powerful vessel. She measured 395 feet overall with a fifty-foot beam and a depth of thirty-two feet. Fully loaded with 9,200 tons of coal she drew twenty-nine feet ten inches. She had seven steel masts, the foremast being thirty-three inches in diameter. Equipped with ballast tanks in her double bottom and fore and aft peak tanks, she carried 1,069 tons of water ballast in which condition she drew twelve feet.

Her designer states that *Lawson* handled well when loaded but required depths of water that were not always easily found on the routes she was obliged to travel. Light, she handled satisfactorily with a leading

wind but tacking in moderate weather was often difficult and sometimes

impossible.

When she could be no longer operated profitably in the coal trade she was converted to a tanker by the division of her hull into fourteen tanks. In November 1907 she loaded nearly two and one-half million gallons of lubricating oil and sailed from Marcus Hook for England. After a tempestuous passage of six weeks she anchored in the open sea off the Scilly Isles. A heavy gale parted both her chains and she drove ashore in the middle of the night. Three men were picked up but one of them died shortly after getting ashore. Only Captain Dow and Engineer Rowe survived the disaster.<sup>16</sup>

Masters in the coal trade commonly sailed on the basis of \$50 per month plus five per cent of the gross freight. In other words, they accepted a nominal salary of \$50 a month but their true income would be a reflection of their enterprise and seamanship in making as many round trips to the coal ports as might be possible. The Master also customarily owned an interest in the vessel, generally at least one sixty-fourth share, and consequently participated further in the vessel's earnings. The other shares were held by a large and heterogeneous group often including many from midwestern states, as well as New England home town folks

and city merchants.

The Masters of the large schooners were remarkable seamen and navigators. It was no easy task to handle a big schooner along the crowded waters of the Atlantic coast, working through Vineyard Sound and over Nantucket Shoals with the risks of stranding ever threatening. The usual courses of the schooners cut across the regular routes of the transatlantic and West Indies steamships and at night and in thick weather the schooners were often in danger of collision with steamers whose officers either misjudged the course and speed of the sailing vessel or failed altogether to see her. The sailing vessel Masters seemed to develop an intuitive faculty in conning their vessels safely through the shoals and bars about Cape Cod. They knew intimately the influences on their vessels of the currents, tide rips, wind and weather. Practically all of them started their careers before the mast in small coasters, becoming Mate as their skill and maturity developed. When they had saved enough to buy a Master's share in a small vessel they became shipmasters and improved themselves with larger vessels as their skill, industry and circumstances permitted.

The prevailing winds along the shore are southwesterly so that the southward passage from New England ports was a beat to windward

<sup>16</sup> B. B. Crowninshield, Fore and Afters (Boston: Houghton Mifflin Co., 1940), pp. 54-56.

while the return trip usually enjoyed a favorable wind. When bound South from Boston the schooner Master would lay his course about southeast past Cape Cod and out what is known as the South Channel, that unmarked stretch of water between Nantucket Shoals and Georges Bank. In the neighborhood of Nantucket Shoals lightship he would come about onto the port tack and take a long leg inshore along the southerly shore of Long Island until he got well up under the New Jersey coast. From there he would continue southward in shorter tacks, customarily standing offshore on a long tack during the day and coming in under the New Jersey or Virginia shore in the evening to take advantage of the night breeze which was likely to blow more directly offshore and thus enable the schooner to make a more southerly course down the coast. Sometimes the wind would haul directly in the eye of the schooner's course. When this happened, rather than spend their time beating back and forth for negligible gains, many Masters preferred to anchor right where they were, ten or fifteen miles at sea, and wait for a more favorable slant.

On the other hand, a big five- or six-master might get away from Portland or Boston in the teeth of a northwesterly gale. With such a chance, flying light with the wind on her quarter, the big schooners made great time. What might normally take a week or two could be accomplished in a matter of hours. Running before a northwester, the six-master Ruth E. Merrill once ran to Norfolk from Portland in forty-five hours, averaging thirteen knots or somewhat better than the speed of a coastwise freight steamer of that time. George W. Wells is said to have made a passage from Boston to Cape Henry in thirty-nine hours. Sometimes, however, these winter northwesters led to disaster and vessels were occasionally blown so far offshore that they had considerable difficulty clawing their way back when they finally reached the latitude of Cape Henry. It was not altogether uncommon for a schooner to turn up weeks later at Bermuda with sails blown away, or even in Puerto Rico, St. Thomas, or some other West Indies port.

The trip north was generally a fair run before the prevailing wind. Usually the course was direct from Hampton Roads up the coast to Henand-Chickens lightship at the entrance to Vineyard Sound. From that point the course lay up Vineyard Sound past Vineyard Haven and through the channel between the bars and shoals of Nantucket Sound until the vessel finally ran out into the Atlantic again past Monomoy at the elbow of Cape Cod. There the course turned abruptly northward along the Cape until at Highland Light the course was laid directly for

Boston or Portland.

Occasionally northeast gales interrupted the normally fair northward

#### SCHOONER

## Lavinia Campbell.

Captain CHAS. N. FRANKLIN.

"The Campbell is coming?" is always the cry
As we meet in the office or street;
But how is it that she is sure to be round,
And thus always be first of the fleet?

The way that the Campbell gets round, some folks say,
Is just luck, although I call it vim;
If they'd but acknowledge the truth, I'll be bound,
It's because they are jealous of him.

Some say that dispatch is the cause of it all,
And that has a great weight it is true;
But why don't these people the same means employ,
And try and make time with him too?

Some say it's the vessel, she sails very fast,
And to her all the credit they give;
But there's no use to growl and waste so much hot air,
For they're beaten as sure as they live.

He has luck and dispatch — all this I allow —
And his vessel sails swiftly it's true,
But this would not make trips as fast as he does
If the man had not push with it too.

Now lay aside malice and jealousy too,
And come to this verdiet at last;
Acknowledge the man must have something to do
With making his trips quite so fast.

For one I am happy to see him get round,
And begrudge him no honor he makes;
May he always continue to prosper and win,
Since he works for it early and late.

And now I am done — this little ditty;
That there is no more may be a pity.
Who is the author? None can tell,
And he, poor man, thinks it just as well
That they don't.

SPOKESHAVE

passage. This would produce a great congregation of vessels at Vineyard Haven, all waiting for a favorable opportunity to get around Cape Cod. During such a spell a week might elapse without a single coal schooner arriving at either Portland or Boston. Finally, when the wind hauled to the south'ard, perhaps fifteen or twenty or more schooners would leave the Vineyard together, each trying to be first into Boston or Portland and first to discharge. Occasionally as many as a dozen schooners might report at the coal docks in Boston between eight o'clock and noon so that the last to arrive, though only a few hours behind the others, might have to wait a couple of weeks to get a place to unload.<sup>17</sup>

This fact led naturally to intense rivalry among the vessels and induced many shipmasters to take unwarranted chances. Amusing evidence of this rivalry is given by the poetic effort of some anonymous observer whose revealing commentary about the handsome and speedy three-master *Lavinia Campbell* of Greenport, New York, is included here. This bit of verse was published during the 1880's in the form of a single-sheet

flyer of approximately the same dimensions as reproduced here.

The following description of part of an 1897 trip from Hampton Roads to Portland in the four-master Sarah C. Ropes captures much of the drama

that was a common ingredient in coasting passages.

Finally the heft of the storm hit us and I have never seen anything so terrifying. The entire sea was knocked flat, flat as a table top and not a wave could raise its head. They were sheared off and sent flying through the air like huge white table cloths torn off a clothes line by a tornado, turning over and over as they scurried by to leeward. The ship went over on her side with a crash of dishes in the pantry and the cabin furniture tumbling about below. She didn't quite go over on her beam ends but she thrust her entire lee rail and bulwarks under and the water was up to the hatch coamings on the poop. I clung to the spanker boom gasping for breath as it was taken clean out of me even with my face turned to leeward. The spume and spindrift lashed the back of my neck, hurting like hailstones. I dared not turn my face to windward. Overhead the wind screamed and shrieked in the rigging as if all the devils in Hell had let loose.

With the passing of the blast the wind moderated and the sea rose again. We paid off and scudded before it toward the smoother water of Vineyard Sound. After passing Gay Head we kept right on bowling down the Sound before a spanking breeze. We were headed for Pollock Rip Slue, at the elbow of Cape Cod, hoping to reach it before night and the turn of the tide, which would enable us to get through. It is a nasty spot. There is a narrow channel of deep water with shoals on either hand and a strong tide rip. It requires a sharp turn to get through.

There was a tremendous swell running outside and some doubt of there being enough water under our keel, deep laden as we were. But valuable time had been lost. Topsails were crowded on until just before we reached the Slue when they

<sup>17</sup> R. E. Peabody, unpublished manuscript.

were doused to enable a quick gybe over if necessary in paying off for the turn. We managed without having to gybe but directly afterward we hit bottom in the let down between the swells and I thought the masts would come out of her. Everyone on deck danced like monkeys on a hot stove. I still have a vision of Captain Kreger executing this caper with his behind wiggling like a rabbit's and decidedly comical. But I had no stomach for laughter just then. We hit bottom three times between swells before getting through. Fortunately it was all sand and no rocks so no apparent damage was done.<sup>18</sup>

Several of the bigger fleets of schooners retained a reporter, generally a retired mariner, at Vineyard Haven whose duty it was to telegraph the managing owners or agents at Boston or Portland whenever one of their vessels passed the Vineyard eastward bound. Thus forewarned, the agent could arrange for a tug to meet the schooner and tow her into port without delay on the following day and make arrangements also for prompt discharge of the cargo.<sup>19</sup>

Under the most favorable circumstances it was possible for a schooner to make a round voyage in the coal trade in a couple of weeks. *Eleanor A. Percy* went from Boston to Newport News and returned thirteen days later with 5,500 tons of coal. Six years later the four-master *Frontenac* made the same trip in nine days. The average time for such a round trip was about three weeks—a week going South, a week getting loaded, and a week returning. Eleven to fourteen round trips a year was good going.<sup>20</sup>

All good things must come to an end and except for the brief but spectacular burst of construction produced by the high freight rates of World War I, the end of great schooner construction came just prior to 1910. Many shipyards in Massachusetts and New York had failed or closed down during the business stagnation of the 1890's but this had merely given the Maine yards more to do. Soon, however, even their long-held advantage of cheap labor was not enough to overcome the trend of rising costs. All the ship timber, once so plentiful, had to be transported great distances. Oak frames were cut in North Carolina or wherever good stands of oak could be located. All the hard pine came from southern ports. Hackmatack knees were shipped in from Nova Scotia. Masts were shipped round or brought by railroad from the Oregon pine forests. Shipbuilding costs rose from \$40 per ton average in 1900 to \$52 per ton in 1907.21

Ironically, the very forces which produced the big schooners now turned to destroy them. The quantities of coal demanded at New Eng-

<sup>18</sup> W. S. Laurence, Coasting Passage (Arlington, Mass.: C. S. Morgan, 1949), pp. 31-32.

<sup>19</sup> W. J. L. Parker, op. cit., p. 55.

<sup>&</sup>lt;sup>20</sup> W. J. L. Parker, ibid., p. 57.

<sup>&</sup>lt;sup>21</sup> W. J. L. Parker, ibid., p. 47.

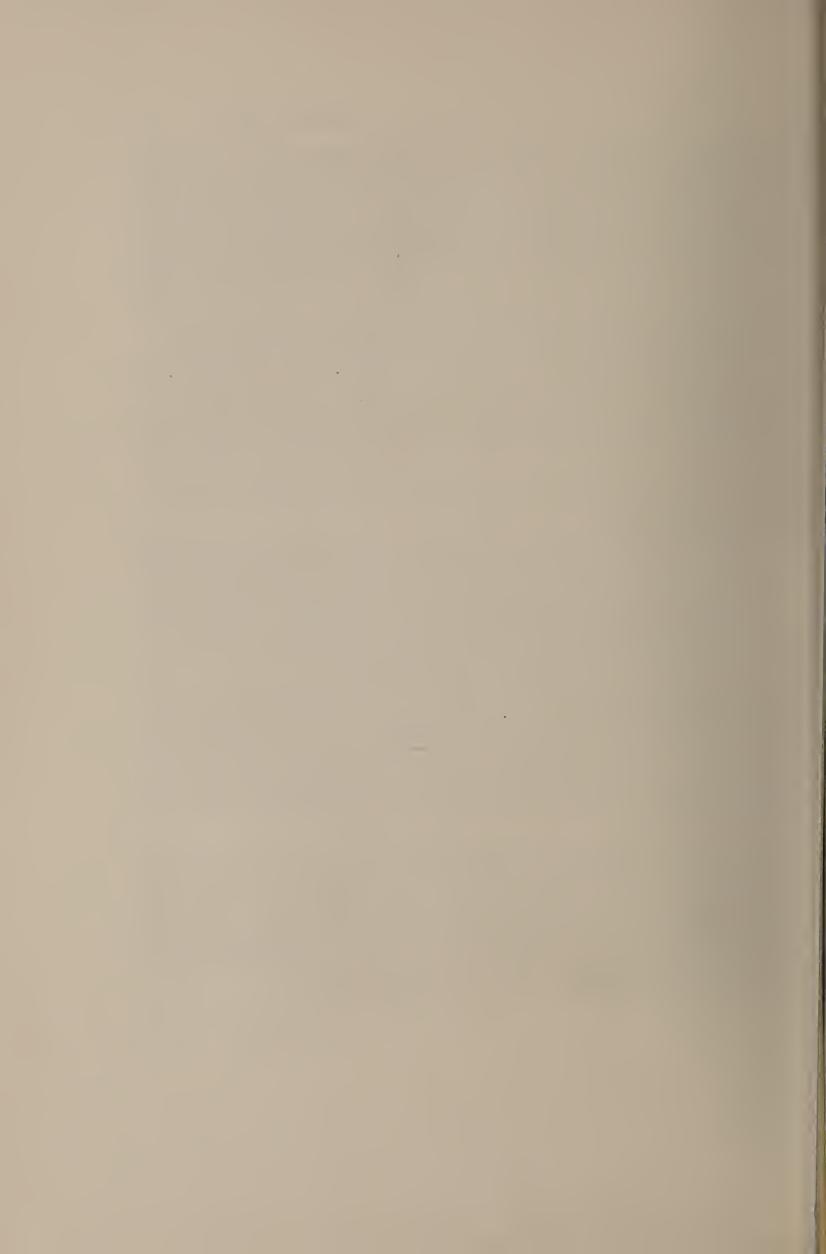
land ports exceeded the ability of wooden sailing vessels to supply. Schooners could not guarantee regularity of delivery and steamers could. When three large steam colliers were built and put on the Norfolk-New England run in 1907, the handwriting was on the wall in large letters. Many ocean-going towboats were employed hauling long strings of barges bringing coal from Hampton Roads. Many of the barges were old sailing vessel hulls with all but the lower masts removed, on which a few yards of canvas were set to steady the barge and help the tow. Morse, the Bath shipbuilder, commenced to build big barges especially for this trade.

Though practically no new vessels were built between 1909 and 1915, the schooner fleet struggled on in a losing battle for economic survival. Many of those that were left afloat when freight rates skyrocketed in World War I made a killing. They were sold and resold at several times their cost and sent across the Atlantic with war supplies. Some fell prey to U-boats; some foundered on the way over; it often made little difference to the owners what happened to the vessel as they had a huge prepaid freight in hand.

The story of the wartime schooner fleet, including a host of new vessels that were produced between 1915 and 1921 is a fascinating one and deserves the attention of some historian. The boom was largely synthetic in character and while the fortunate early ones reaped a harvest of gold, more were unfortunately too late and paid no return at all. A few fourmasters lived long enough to die in World War II.

In a scholarly work entitled American Maritime Industries and published by the Harvard University Press in 1941, the author, John Hutchins, has written: 'The great schooner was the last technical achievement of the builders of the wooden ships. Notable advances were made in model and rig, but particularly the latter. These made the American great schooner the most weatherly and economical sailing vessel in the world.

Charles S. Morgan, a member of the Editorial Advisory Board since the earliest days of THE AMERICAN NEPTUNE, is a Boston-born descendant of Maine shipmasters. He has sublimated a boyhood wish for the seafaring life in the study of New England maritime history and wooden shipbuilding. A collector of sailing vessel photographs and other marine memorabilia, he houses his collections and his marine library in a quaint century-old building moved ten years ago to his home in Concord, Massachusetts, from the site of the David Clark Shipyard at Kennebunkport, Maine, where it had served as the shipyard office.







Schooners were the bulk carriers on our Atlantic Coast before the advent of railroads, highways, and steamships. These scenes in Portland harbor about sixty years ago suggest the vast fleet of vessels which was employed. In the bottom photograph, three vessels may be identified: the two-master Alaska, the three-master Hortensia at left, and the four-master Alicia B. Crosby partially obscured.



This scene and the one below are typical of coastal sail before World War I. Here three schooners are seen in different attitudes yet all close by one another.

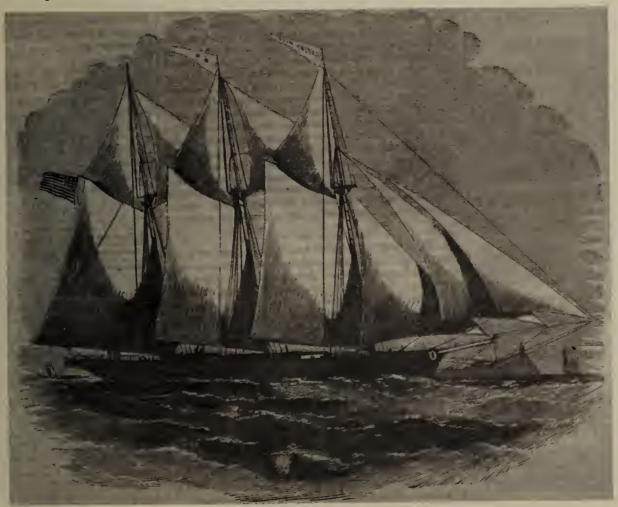


After a storm or long period of unfavorable wind, schooners often left Vineyard Haven in a rush, all bound through Nantucket Sound together, each trying to be first into Boston or Portland.



Courtesy of Peabody Museum, Salem

An early three-master is depicted by Pellegrin: The schooner *Edward Hill* of Orleans, built at Newburyport, Massachusetts, in 1855. She was engaged for several years in trade with Mediterranean ports and carried supplies to the Union Army during the Civil War.



Another early three-master which excited much comment in maritime circles was *Eckford Webb* of New York. Built at Greenpoint, New York, in 1855 she registered 495 tons and was reputed a smart sailer. Her appearance in England after a 21-day passage created a sensation.



Packet schooners connected outlying coastal towns with the larger cities and regular freight lines were established between major ports. Here a three-masted schooner among many square-riggers at New York advertises her departure for New Orleans.



Courtesy of Peabody Museum, Salem

The notorious schooner Jefferson Borden, 562 tons, built at Kennebunk, Maine, in 1867 was the scene of mutiny and murder in 1875.





Some schooners were of such shallow draft that they were said to be able to "sail on a heavy dew." *Julia Frances*, built at Kennebunkport, Maine, in 1889 was one such vessel. Of only 183 tons, she was a smart sailer, particularly in light airs. These photographs show her under construction and lying in the Kennebunk River soon after launching.



With her ensign proudly set, Sawyer Brothers is seen here bowling along with a full cargo. Launched at Millbridge, Maine, in 1906 and named for her builder, she was a small vessel of 347 tons.



J. E. DuBignon, 542 tons, was built at Boston in 1890. She was a smart sailer reported to have made a passage from Fernandina to Perth Amboy in 101 hours and returned to Savannah in 98 hours. She was owned at one time by J. W. Somerville whose reminiscences appeared in the April 1946 issue of The American Neptune.



Courtesy of S.P.N.E.A.

The schooner Lavinia Campbell, 733 tons, was a handsome and smart sailing vessel built at Kennebunkport, Maine, in 1883 by David Clark. Primarily a coal carrier she was lost by collision with the four-master Cassie F. Bronson while bound up the Delaware in 1901.



An interesting contrast to Lavinia Campbell in design and sail area was the 781-ton schooner Childe Harold built at Bath, Maine, in 1886.

#### STATEMENT

OF THE COST OF

## SCHOONER LAVINIA CAMPBELL

BUILT AT KENNEBUNKPORT, ME., FOR

#### CAPT. C. N. FRANKLIN.

August 7th, 1883.

David C	Clark, Original Contract,	11.	C: 1 1	\$33,000	-
	Clark, for Extra Work	making vesser	Six Inch		
	Deeper, Ac.,		•	860	79
Kendal Kendal	& Roberts, for Engine,	Pipes, &c.,	•	. 1,618	73
L. T. E	Bease, for Duck and making	ng Sails,		2,592	
aker I	Humphrey's General Outfi	t,		2.859	
Albert l	Low, Wire Rigging and R	ligging Vessel,	•	1,660	00
Bagnall	& Loud, Outfit of Blocks,			. 475	
	incoln & Co., Compasses,			200	00
I. H. &	T. Cunningham, for Iron	Tank, .		160	00
Owen B	B. Stevens, Two Boats,		Wal	. (	00
Woodbi	ury Goodwin, Sundry Bill,	, as per <del>Stoward</del> ,	Staten	new 502	48
	of Vessel and Expenses,				00
Neafy &	k Levy, Bitt Heads, .				95
	ine, Furniture for Cabin,			143	
Ship Ma	ister's Association for Rat	eing Vessel,			00
W. D. 0	Credaford, Freight, on Out	tfit from Boston,		11	00
	Noble, Cabin Fixtures,			. 2	50
E. Dens	more, Ornamental Paintit	ng,		10	00
Towage	and Pilot to Sea from Ke	ennebunkport,			00
	Varren & Co., Ship's Too				82
	n, Cabin Linen,				86
	m, Upholstering Lounge,				69
	oulton, Pantry Outfit,			. 66	00
	1 .1			8	00
	stevens Carving Numbers	on Beam, .		. 2	00
	ldwaith & Co., Oil Cioth.			2	
	& Maine R. R. Co., Freig			•	06
	Tripp, Tallow and Slush,				80
	an Ship Windlass Co., Fix				00
	uzley, Thumb Kleets, Bo				25
	House, Measuring Vessel,				50
	evens, Labor,			9	85
	nmons, Wharfage,			. 20	00
Farless	& Boynton, Cabin Fixture	es, , ,			42
	Low, for Extra Rigging,			_	00
	ir Oars,			_	60
L. Vail	and Boy, Work Done whi	le Fitting out,			00
	3		1. 1. 1. 1.	100	
1 4				\$44.970	52
	Amount Drawn from the C	)wners,		44.000	•
-				-	
Bal, Du	e Capt, Franklin,		t	. \$970	52

All Bills, Contracts and Statements in charge of C. B. King, Orient, Long Island. open to any Owner for Inspection.



The first four-masted schooner was Weybosset, 630 tons, converted from a Sound steamer in 1879. Originally built at Mystic, Connecticut, in 1863 she was rebuilt and converted at East Boston. This is believed to be a photograph of Weybosset. Note the round stern, an unusual feature in schooners.



A famous early four-master was *Haroldine*, 1,361 tons. At the time of her launching in 1884 at North Weymouth, Massachusetts, she was the largest schooner afloat. Originally intended for a square-rigger, she bore many distinctive characteristics of sail and hull.



The schooner Charles A. Campbell survived many vicissitudes in a career that began at Bath, Maine, in 1890 and ended about 1926 when she was pushed up onto the flats near Bayonne, New Jersey, after being scrapped. Like many schooners built before 1900 she was equipped with a centerboard but ultimately this was removed and the well sealed up.



A lively view of a handsome vessel. The schooner *E. Starr Jones* of Thomaston built by Dunn & Elliott of Thomaston, Maine, in 1904.



The largest four-masted schooner was Frank A. Palmer, 2,015 tons, shown here at launching from the yard of N. T. Palmer, Bath, Maine, in 1897. She was sunk in collision in Boston Bay six years later.



Courtesy of Smithsonian Institution

The noble schooner Governor Ames, 1,690 tons, was first in a line of fifty-six five-masters. Here she is shown nearly ready for launching at Waldoboro, Maine, in 1888.



The 869-ton Elvira Ball was the smallest of the five-masters. Built at Mystic, Connecticut, in 1907 she lasted only two years.



Shortest lived of the five-masted schooners, Washington B. Thomas, 2,638 tons, was wrecked on Stratton's Island, Maine, just sixty days after this picture was taken on launching day at Thomaston.



The steel five-master *Kineo*, 2,498 tons, was built by Sewall at Bath, Maine, in 1903. There were but few steel schooners; no four-masters and only one example among five- and six-masted vessels and culminating in the seven-master *Thomas W. Lawson*.

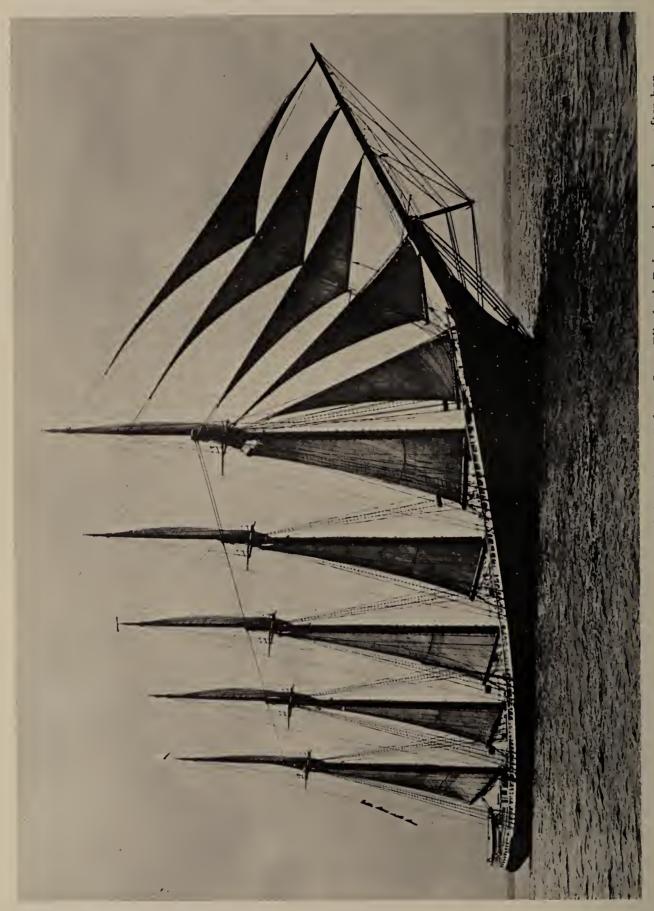


Courtesy of W. J. L. Parker

Schooners loading ice on the Kennebec at Randolph, Maine. The Jersey-built three-master John D. Paige, 397 tons, and the four-master Jacob S. Winslow of Portland, 910 tons, built by Rogers at Bath, Maine, in 1889.



Loading railway ties at Brunswick, Georgia. The five-master James W. Paul, Jr. had several unusual characteristics including a spike bowsprit and lamp towers on the forward house. To conserve cargo space she was built with a steel I-beam for a keelson but the experiment proved a failure when the beam cracked and a heavy timber keelson had to be added. A good sailer, she was built by McKay & Dix on Verona Island, Bucksport, Maine, in 1901.



acquisition by J. S. Winslow & Co. about 1910. Built by Percy & Small at Bath in 1903, she had a capacity of 5,000 tons of coal and set about 70,000 square feet of canvas. She was lost by collision in 1915. Originally one of the white-hulled coal carriers of the Wm. B. Palmer fleet, Elizabeth Palmer is shown here after her



Several of the Palmer fleet were built by George Welt at Waldoboro, Maine. Here Dorothy Palmer plunges into the Medomac River in 1903.



Another of the Palmer fleet, Rebecca Palmer, is seen at Fowey, England, about to load china clay. She was built at Rockland, Maine, in 1901 by Cobb, Butler & Co.



Courtesy of W. J. L. Parker

The carriage of phosphate rock from Tampa and other Southern ports was a substantial schooner trade. Here D. H. Rivers of Thomaston takes on such a cargo.



The four-master *Orleans*, 751 tons, brought this cargo of mahogany logs from West Africa to Boston in 1914. The irregular footing provided by such a deckload must have made handling the vessel unpleasant and difficult.



Courtesy of W. J. L. Parker

Captain Arthur Elliott and his mates shoot the sun from the after house of the four-master D. H. Rivers of Thomaston.



Deck scene on the four-master Ida S. Dow bound from Philadelphia to Durban, South Africa, in 1919. Photo taken by Mrs. Grover Cole, wife of the vessel's master.



Portland Harbor about 1906. Eight coal-laden schooners and a five-master without cargo are to be seen in this remarkable photograph.



Courtesy of G. I. Johnson

An artistic technical study of the foremast of a large schooner.





The first six-master, George W. Wells, is shown soon after launching at Camden, Maine, in 1900 (top) and sailing in Boston Bay.



The second six-master, *Eleanor A. Percy*, built by Percy & Small at Bath in 1900. At 3,401 tons she was about 500 tons larger than *Wells* which preceded her by only two months.



An interesting contrast to the top photograph is this view of *Alice M. Lawrence* sailing light. The ability to sail without ballast was one of the important economic advantages of the large schooners. This vessel, of 3,132 tons, was built by Percy & Small at Bath in 1906.



Deep-laden with nearly 6,000 tons of coal the six-master *Edward B. Winslow* of Portland drives eastward in a strong wind. This is one of the most spirited sailing vessel photographs ever made. It reveals how severely tested were the large schooners by excessive loading and hard driving.



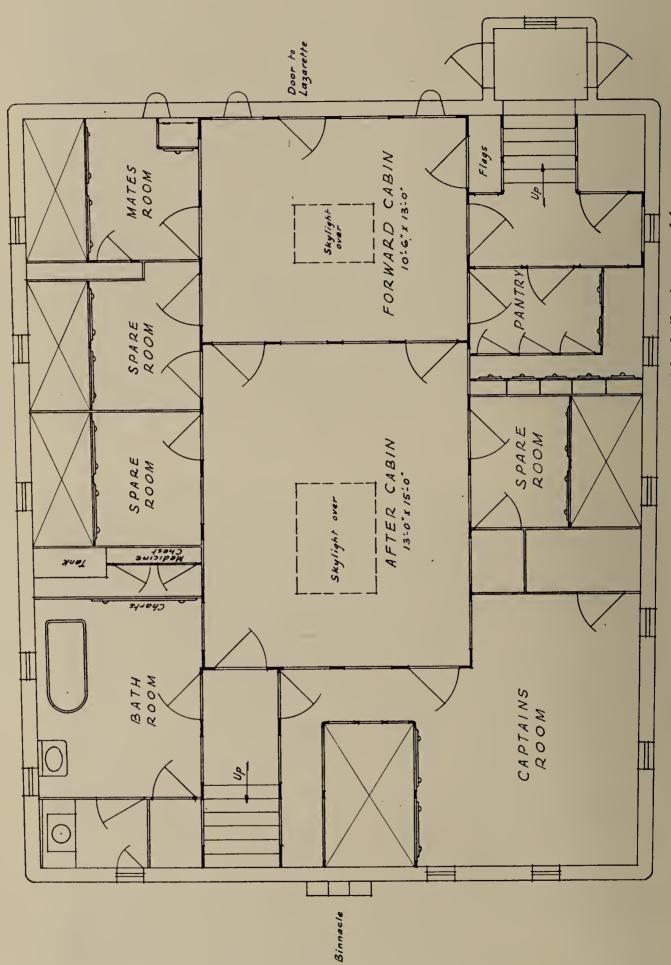
Reported by several reliable sources to have been the most handsome and finely finished of the six-masters, Edward B. Winslow in this photograph displays the characteristic flush deck of many of the larger coal schooners. Like most of the six-masters, she was built at Bath by Percy & Small.



The last and largest of the six-masters, Wyoming is seen here under construction at the Percy & Small yard in Bath. Note the diagonal iron strapping used to stiffen the hull frame. This heavily fastened strapping was let into the frame under the planking and ran from a "belt strap" at the deck level to the turn of the bilges. Many of the large five- and six-masters were similarly reinforced.



Wyoming on launching day, 1909. One of the largest wooden sailing vessels ever built she registered 3,730 tons gross, 306 tons net, and her dimensions were 329.5 x 50.1 x 30.4. She was lost with all hands in March 1924 in a blizzard off Cape Cod while bound from Hampton Roads to St. John, New Brunswick, with coal.



The cabin layout of the six-master Wyoming is characteristic of most Maine-built schooners of four or more masts. The interior decor was generally quite 'elegant' by late Victorian middle-class standards.



The unique seven-masted steel schooner *Thomas W. Lawson* was built to meet the need for larger coal cargoes and to overcome the inherent weakness of excessively large wooden hulls. She came too late to be an unqualified success. Built at Quincy, Massachusetts, from designs by B. B. Crowninshield, she was launched in 1902. In December 1907 she was lost on the English coast.



This scene at the Cobb-Butler yard in Rockland, Maine, reveals many details of wooden ship construction. At left, the assembly of futtocks is proceeding on the framing platform erected on the forward end of the keel. When assembled, the frames are hauled aft and raised into position. The sternpost and associated frame has been set up. At center the four-master Theoline is in frame and at right the three-master Frank A. Morey is nearly completed.



This shipyard scene at Rockland shows four schooners under construction. As the framing approaches the bow of the vessel at left center, shears are erected to set the stem and knighthead timbers.



Workmen are fitting the ceiling to the interior of the vessel's frame.



An aged 'dubber' wields his adze to smooth and fair up the inner surfaces of the frames so that the ceiling planks will fit tightly and smoothly.



Courtesy of W. J. L. Parker

A remarkable photograph of the Dunn & Elliott sail-loft at Thomaston, Maine, where sails for hundreds of schooners were made. Note the ceiling-suspended stove so that the loft floor is unobstructed.



This interesting view of the launching of the schooner John D. Colwell at Rockland, Maine, in 1906 tells a story that has thrilled mankind and inspired poets.

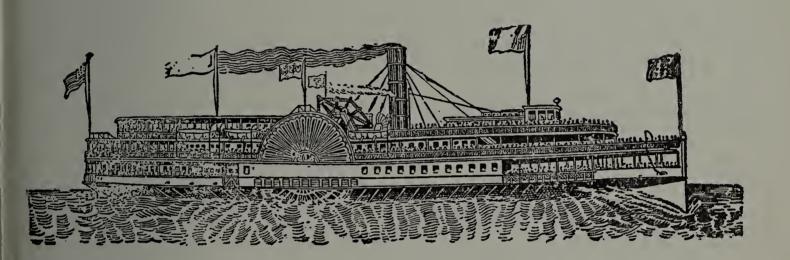




These scenes, so reminiscent of South Street, New York, in the 1880's, show the waterfront at Miami, Florida, during the winter of 1925-1926, when schooners made the last stand of sailing vessels. Lumber and construction materials of all kinds were carried by the last surviving schooners to meet the needs of the Miami boom.

## THE AMERICAN NEPTUNE

## Pictorial Supplement VI



## The Francis Lee Higginson Collection of Steamships

PUBLISHED BY THE AMERICAN NEPTUNE SALEM, MASSACHUSETTS

1964



## THE AMERICAN NEPTUNE Pictorial Supplement

The Francis Lee Higginson Collection of Steamships

This selection of sixty oils, water colors and drawings from the Higginson Collection, deposited at the Peabody Museum of Salem, illustrates its richness and diversity. None of the many prints have been included here. A few presently here are unidentified and any information concerning these will be appreciated. Much of the data has been assembled by Messrs. Osgood Williams and Arthur D. Fay with additions and captions by M. V. Brewington.



Britannia. Wood side-wheeler. Built Port Glasgow, 1840. First Cunard Liner.

Painted by Fitz Hugh Lane, 1842.



Great Western. Wood side-wheeler. Built Bristol, 1838.

Painted by J. Walter, 1838.



C. E. Williams (?). Identified by name pennant. No other data.

Painted by J. Scott, 1840.



Great Eastern. Iron screw and side-wheeler. Built London, 1854.

Pen and water color by Cormre (?).



Great Eastern. Maiden voyage, 1860.

Artist unknown.



Pacific. Wood side-wheeler rescuing bark Jesse Stevens. Collins Liner.

Built New York, 1850.

Painted by Samuel Walters, 1852.



Baltic. Wood side-wheeler. Collins Liner. Built New York, 1850.

Attributed to J. & J. Bart.



Arctic. Wood side-wheeler. Collins Liner. Built New York, 1850.

Painted by J. & J. Bart [sic].



Bowen. Iron screw. Built Port Glasgow, 1874, for Eastern & Australian S.S. Co. Painted by R. B. Spencer.



Palmyra. Iron Screw. Built Greenock, 1866, for Cunard S.S. Co. Water color by Luigi Roberto, 1883.



Asia (?). Side-wheeler. Built Glasgow, 1850, for Cunard S.S. Co. Name on bow is Nova Scotian, believed to be an error.

Artist unidentified.



Windsor. Iron side-wheeler. Built Liverpool, 1846, for William Watson.

Painted by J. Heard.



Unidentified side-wheeler.

Painted by J. Walter.



Venetia. Iron screw. Built 1864 for London S.S. Co.

Artist unknown.



Shaftesbury. Iron screw. Built Sunderland, 1862, for R. W. Hutchinson, Hong Kong.

Unknown Chinese artist.



Malta (?). Iron. Built Greenock, 1848, altered 1858, for P. & O. Unidentified Chinese artist.



Bessemer. Double side-wheeler. Built Hull, 1874, for Bessemer Saloon Sb. Co. Painted by J. Walter.



Unidentified P. & O. liner. Signal restored beyond recognition.

Artist unknown.



Valetta. Steel screw. Built at Greenock, 1883, for P. & O.

Artist unknown.



City of Buenos Ayres. Iron screw. Built at Stockton, 1867, for Louis Meston, London.

Artist unknown.



Nestor. Iron screw. Built at Hebburn-on-Tyne, 1868, for A. Holt.

Unknown Chinese artist.



Indiana. Iron screw. Built at Philadelphia, 1873, for American S.S. Co. Painted by W. H. Yorke.



Rohilla. Iron screw. Built at Greenock, 1880, for P. & O. S.N. Co. Unknown Chinese artist.



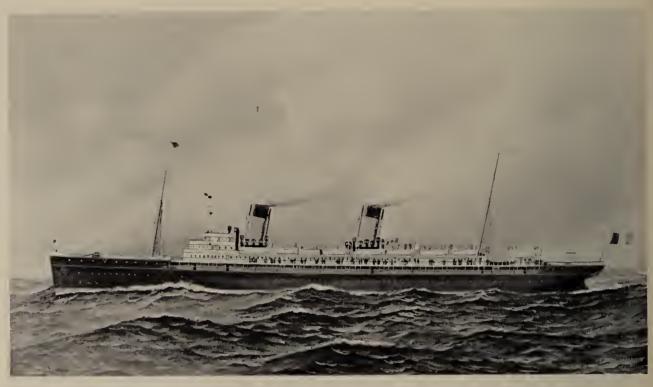
Drummond Castle. Iron screw. Built at Glasgow, 1881, for D. Currie & Co.

Painted by G. Mears.



Campania. Steel screw. Built at Glasgow, 1893, for Cunard S.S. Co.

Painted by William Birchall, 1934.



La Savoie. Steel screw. Built at St. Nazaire, 1900, for C. G. T.

Painted by Antonio Jacobsen.



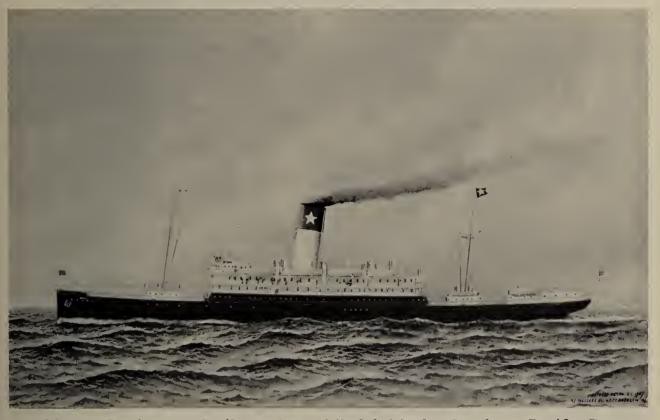
Baltimore City. Steel screw. Built at Glasgow, 1888, for C. Furness.

Painted by J. H. Mohrmann.



Lusitania. Steel turbine. Built 1907, Glasgow for Cunard S.S. Co.

Painted by Antonio Jacobsen, 1908.



Momus. Steel screw. Built 1906 at Philadelphia for Southern Pacific Co.

Painted by Antonio Jacobsen, 1907.



Maloja. Steel screw. Built at Belfast, 1911, for P. & O. S.N. Co. Painted by William Birchall, 1932.



Glaucus. Steel screw. Built at Newcastle, 1921, for A. Holt & Co.

Painted by Howard B. French.



Queen Elizabeth. Steel turbine. Built Clydebank, 1940, for Cunard S.S. Co. Painted by Jack L. Gray, 1960.



Sons of the Thames. Wood side-wheeler. Built for Thames S.P. Co., 1844.

Artist unknown.



Prince Frederick. Wood side-wheeler. Built at Thorn for Hull owners, 1823.

Painted by J. Lynn.



Ariadne. Not identified.

Artist unknown.



Herald. Wood side-wheeler. Built Greenock, 1831, for Bolitho & Co.?

Painted by S. Walters (?).



Shannon. Wood side-wheeler. Built London, 1826, for B. & I. S.S. Co. Painted by J. Lynn, 1826.



Helen McGregor. Iron side-wheeler. Built at Birkenhead, 1843, for William Liddall.

Painted by B. McKillan Drummond.



Robert Napier. Not identified.

Painted by W. Clark, 1833.



Magician. Iron side-wheeler. Built at Blackwall, 1842, for General Steam Navigation Co. Painted by G. Mears, 1866.



Albion. Iron side-wheeler. Built at Blackwall, 1845, for General Steam Navigation Co.

Painted by G. Mears, 1865.



Queen.
Painted by J. Heard (?).



Dispatch. Iron side-wheeler.
Built 1847 at Blackwall for London & South Western Ry. Co.
Painted by P. J. Ouless, 1849.



Unidentified.

Unknown artist.



Princess Alice. Iron side-wheeler. Built at Greenock, 1865, for London Sbt. Co.

Painted by G. Mears, 1878.



Lady Josyan. Iron screw. Built at Stockton, 1872, for G. T. Harper.

Painted by James Wheldon, 1873.



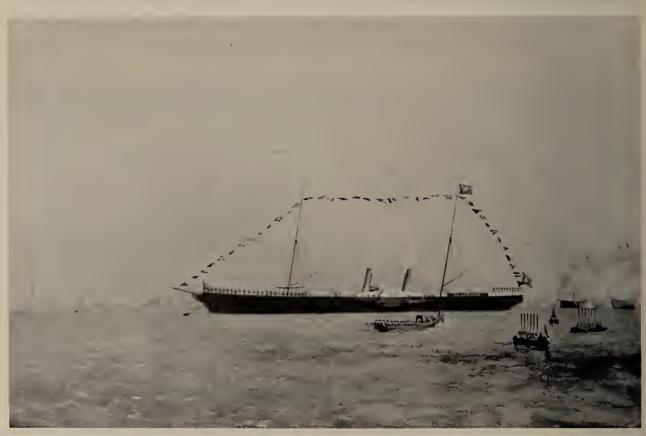
Hebble. Steel screw. Built Newcastle, 1891, for Goole Steam Shipping Co. Water color by R. Chappell.



Kingmoor. Iron screw. Built North Shields, 1872, for E. Eccles. Painted by J. Scott, 1872.



Meteor. Iron screw. Built Nyack, N. Y., 1882, for American Quick Transit S.S. Co. Unknown artist.



Mahroussa. Iron side-wheel yacht. Built London, 1865, for Khedive of Egypt.

Painted by T. G. Dutton, 1872.



Departure of Prince Albert from Belgium.

Artist unknown.



Side-wheeler building at Limehouse.

Artist unknown.



Opening a new dock at Bristol. Painted by R. Salmon, 1829.



Opening of the Sunderland Docks. Painted by J. W. Carmichael, 1850.



Venus entering Margate. Built at Rotherhithe, 1831, for (?).

Painting attributed to W. J. Huggins.



Entering Dover (?).

Water color by J. D. Liddell.

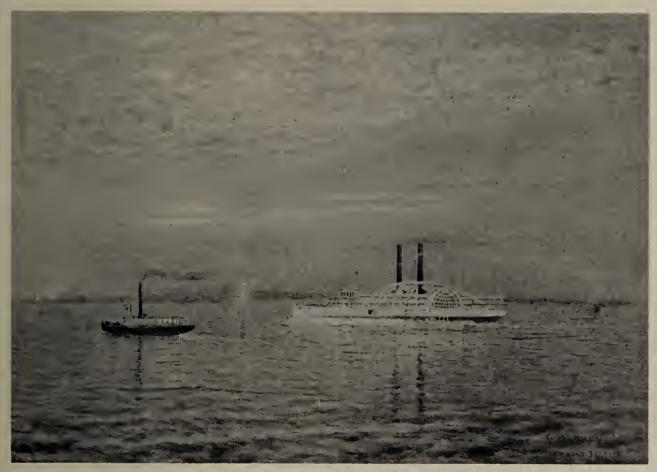


Unidentified water color signed 'I P C.'



Tillie. Wood screw. Built Fair Haven, Conn., 1862, for Lunt Bros.

Artist unknown.



Fall River liner off Point Judith.

Water color by G. Harvey.



Rose Standish. Steel side-wheeler.
Built Wilmington, Del., 1912, for Nantasket Beach Sbt. Co.

Artist unknown.



Tennessee. Wood side-wheeler.
Built 1853 at Baltimore for West Indies and Venezuela S.S. Co.

Unknown artist.



Saratoga. Steel screw.
Built at Chester, Pa., 1878, for New York & Cuba Mail S.S. Co.
Painted by Antonio Jacobsen, 1881.

## THE AMERICAN NEPTUNE

## Pictorial Supplement VII

## A SELECTION OF MARINE PAINTINGS BY FITZ HUGH LANE

1804-1865

PUBLISHED BY THE AMERICAN NEPTUNE SALEM, MASSACHUSETTS

1965



## THE AMERICAN NEPTUNE Pictorial Supplement

Fitz Hugh Lane, 1804-1865

In recent years the marines by Fitz Hugh Lane of Gloucester, Massachusetts, have passed into the realm of Fine Art with a corresponding rise in price. The artist has been the subject of many recent studies, the most complete being Fitz Hugh Lane, American Marine Painter by John Wilmerding, Salem, 1964. Through the kindness of Mr. Wilmerding a large selection of Lane's work is presented here using the titles and numbering adopted by the author. The arrangement with a few exceptions is roughly chronological.



186. The Burning of the Packet Ship Boston. Watercolor, 1830. Courtesy, Cape Ann Scientific Literary and Historical Association.



143. View of the Town of Gloucester, Mass. Lithograph, 1830.

Courtesy, The Mariners Museum.



147. View of Gloucester, Mass. Lithograph, 1837.

Courtesy, The Essex Institute.



167. View of Gloucester from Rocky Neck. Lithograph, 1845.

Courtesy, The Mariners Museum.



2. Salt Island, Gloucester, Mass. Oil, 1840.

Courtesy, Cape Ann Scientific Literary and Historical Association.



4. Ten Pound Island, Gloucester. Oil, ca. 1840.

Courtesy, Cape Ann Scientific Literary and Historical Association.



5. View of Boston with Constitution Wharf. Oil, 1841-1842.

Courtesy, Mrs. B. K. Little.



163. Alcohol Rocks. Lithograph Sheet Music Cover, 1842.

Courtesy, Library of Congress.



8. View of Gloucester Harbor from Rocky Neck. Oil, 1844. Courtesy, Cape Ann Scientific Literary and Historical Association.



172. View of New Bedford from the Fort near Fair Haven. Lithograph, 1845.

Courtesy, The Mariners Museum.



148. View of the City of Washington. Lithograph, 1838.

Courtesy, The Mariners Museum.



9. Yacht Northern Light in Boston Harbor. Oil, 1845.

Courtesy, Shelburne Museum.



10. Ships Leaving Boston Harbor. Oil, 1847.

Courtesy, Shelburne Museum.



13. View of Half Moon Beach in Stage Fort Park from Gloucester Harbor. Oil, ca. 1848.

Courtesy, Cape Ann Scientific Literary and Historical Association.



14. Gloucester Harbor. Oil, 1848. Courtesy, Richmond Museum of Fine Arts.



22. Camden Hills, Maine. Oil, ca. 1850.

Courtesy, Francis Hatch, Jr.



28. Maine Cove at Sunrise. Oil, ca. 1850.

Courtesy, Donald T. Hood.



30. Moonlight on a Bay. Oil, ca. 1850.

Courtesy, Shelburne Museum.



31. Moonlight Scene, Gloucester Harbor. Oil, ca. 1850.

Courtesy, John Wilmerding.



32. Off Mt. Desert Island, Maine. Oil, ca. 1850.

Courtesy, Shelburne Museum.



33. Pavilion Beach, Gloucester. Oil, ca. 1850.

Courtesy, Mrs. B. K. Little.



36. Ships in Ice off Ten Pound Island, Gloucester. Oil, ca. 1850.

Karolik Collection, Boston Museum of Fine Arts.



40. Ten Pound Island from Field Beach, Gloucester. Oil, ca. 1850. Courtesy, Cape Ann Scientific Literary and Historical Association.



43. Entrance to Gloucester Harbor. Oil, ca. 1850.

Courtesy, Cape Ann Scientific Literary and Historical Association.



48. New York Harbor. Oil, ca. 1850.

Karolik Collection, Boston Museum of Fine Arts.



50. United States Frigate President Engaging a British Squadron, 1815. Oil, ca. 1850. Courtesy, Lansdell K. Christie Collection, Corcoran Gallery of Art.



71. The Cadet in Gloucester Harbor. Oil, ca. 1850.
Courtesy, Cape Ann Scientific Literary and Historical Association.



73. Fishing Boats at Low Tide. Oil, ca. 1850.

Addison Gallery of American Art.



83. A Calm Sea. Oil, ca. 1855.

Cape Ann Scientific Literary and Historical Association.



85. A Rough Sea. Oil, ca. 1855.

Cape Ann Scientific Literary and Historical Association.



86. St. Johns, Porto Rico. Oil, ca. 1855.

Courtesy, Mariners Museum.



97. Twilight on the Kennebec. Oil, ca. 1860. Courtesy, Francis Hatch.



98. A View of Gloucester Shore Line. Oil, ca. 1860. Courtesy, John Wilmerding.



44. View of Baltimore. Oil, ca. 1850.

Courtesy, Shelburne Museum.



174. View of Baltimore from Federal Hill. Lithograph, ca. 1850.

Courtesy, Enoch Pratt Free Library, Baltimore.



66. Ship Winged Arrow in Boston Harbor. Oil, 1852. Courtesy, Sargent M. G. Hough House, Gloucester.



67. Ship Wreck on Lee Shore. Oil, 1852. Courtesy, John Wilmerding.



64. Off Owl's Head, Maine. Oil, 1852.

Courtesy, Cape Ann Scientific Literary and Historical Association.



69. Three-master. Oil, 1852.
These two were originally one painting.
Courtesy, Cape Ann Scientific Literary and Historical Association.



70. View of Gloucester in 1852. Oil, 1852. Courtesy, Cape Ann Scientific Literary and Historical Association.



78. Salem Harbor. Oil, 1853.

Courtesy, Karolik Collection, Boston Museum of Fine Arts.



79. Boston Harbor. Oil, 1854. Courtesy, The White House.



80. New York Yacht Club Regatta. Oil, 1854.

Courtesy, Shelburne Museum.



88. Three-master on the Gloucester Railway. Oil, 1855. Courtesy, Cape Ann Scientific Literary and Historical Association.



176. Castine from Hospital Island. Lithograph, 1855.

Courtesy, Mariners Museum.



177. Steam Demi Bark Antelope. Lithograph, 1855.

Courtesy, Mariners Museum.



216. Entrance of Somes Sound, from Back of the Island House. Pencil, 1855.

Courtesy, Cape Ann Scientific Literary and Historical Association.

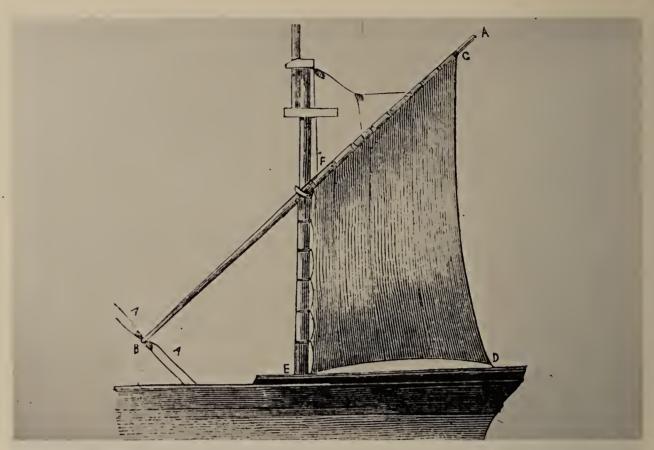


102. Beverly Harbor. Oil, ca. 1860. Courtesy, Francis Hatch.



103. Dolliver's Neck and the Western Shore from Field Beach. Oil, ca. 1860.

Courtesy, Cape Ann Scientific Literary and Historical Association.



180. Illustration of Fore-and-Aft Sail on Mizzen Mast. Wood engraving, ca. 1860.

From Babson, History of Gloucester.



106. Gloucester Harbor. Oil, 1862.

Private Collection.



108. Merchantmen off Boston Harbor. Oil, 1862.

Courtesy, Shelburne Museum.



109. The Old Fort, Gloucester. Oil, 1862.

Courtesy, Cape Ann Scientific Literary and Historical Association.



110. Owl's Head, Penobscot Bay, Maine. Oil, 1862. Courtesy, Karolik Collection, Boston Museum of Fine Arts.



113. Brace's Rock, Eastern Point, Gloucester. Oil, ca. 1863.

Courtesy, Karolik Collection, Boston Museum of Fine Arts.



114. Brig Antelope in Boston Harbor. Oil, 1863. Courtesy, Karolik Collection, Boston Museum of Fine Arts.



115. Lumber Schooner in a Gale. Oil, 1863.

Courtesy, John Wilmerding.



117. View of the Babson and Ellery Houses, Gloucester. Oil, 1863.

Courtesy, Cape Ann Scientific Literary and Historical Association.



6. Cunard Liner, Britannia. Oil, 1842.
Courtesy, Higginson Collection, Peabody Museum of Salem.



58. Ship Samuel Lawrence. Oil, 1851. Courtesy, Peabody Museum of Salem.



126. Gloucester from Brookbank. Oil, undated. Courtesy, Karolik Collection, Boston Museum of Fine Arts.



134. Ships off Cape Ann. Oil, undated.

Courtesy, The Old Print Shop, New York.



138. Watch House Point. Oil, undated. Courtesy, Sargent M. G. Hough House, Gloucester.

## THE AMERICAN NEPTUNE

## Pictorial Supplement VIII



American and Canadian Fishing Schooners

PUBLISHED BY THE PEABODY MUSEUM OF SALEM SALEM, MASSACHUSETTS



## THE AMERICAN NEPTUNE Pictorial Supplement

American and Canadian Fishing Schooners

Because of their lofty spars and great spread of canvas the American and Canadian square-rigger and large coaster have been the subject of more marine photographs than have the fishing schooners. True, the great racing fishermen such as *Columbia*, *Henry Ford*, *Gertrude L Thebaud* and *Bluenose* have been photographed in their yacht-like appearance as racing fishermen, but it is difficult to find many pictures of the everyday working rig. Therefore, these photographs represent the unheralded work horses of the fishing industry from the early pinky to the latest development of the modern auxiliary dory fisherman sailing out of ports from Newfoundland to the Gulf of Mexico.

A. M. Barnes

1. Pinky Schooner Wellfleet. Built 1829 at Newburyport, Massachusetts.

Courtesy, Smithsonian Institution.



2. Pinky Schooner Maine, 25 tons. Built 1845 at Essex, Massachusetts.

Courtesy, A. M. Barnes.



3. Schooner Sarah L. Harding, 31 tons. Built 1866 at Phippsburg, Maine. Schooner Halcyon, 28 tons. Built 1888 at Essex, Massachusetts. Shown at Pensacola, Florida, engaged in the red snapper fishery.

Courtesy, A. M. Barnes.



5. Schooner Margie Smith, 61 tons. Built 1875 at Boothbay, Maine.

Courtesy, SPNEA.



4. Schooner Edward A. Horton, 66 tons. Built 1870 at Essex, Massachusetts.

This vessel was seized by a Dominion cutter on 1 September (1871) and taken into Buysboro, Nova Scotia, to await the decision of the court. On 8 October 1871 she was recaptured by Capt. Harvey Knowlton, who with six American fishermen

rebent her sails and sailed her out of Buysboro in the night. The vessel arrived

at Gloucester on 18 October 1871.

Courtesy, A. M. Barnes.

7. Schooner Frank Foster, 60 tons, dressing mackerel. Built 1882 at Essex, Massachusetts.

Courtesy, Smithsonian Institution.



6. Schooner Gardner W. Tarr, 66 tons. Built 1875 at Essex, Massachusetts.



8. Schooner Edith Emery, 91 tons. Built 1883 at Essex, Massachusetts.

Courtesy, Peabody Museum.



9. Schooner *Phelomina Manter*, 70 tons. Built 1884 at Bath, Maine. Shown with deck laden with black fish.

Courtesy, A. M. Barnes.



10. The Mackerel Purse-Seine Fishery Mackerel schooner under full sail, bound out.

Drawing by H. W. Elliott and Capt. J. W. Collins. Courtesy, A. M. Barnes.



11. The Bank Hand-Line Cod Fishery. Old-style Grand Bank cod schooner; crew at rail hand-line fishing.

Drawing by H. W. Elliott and Capt. J. W. Collins. Courtesy, A. M. Barnes.



12. Schooner Belle S. Neal, 100 tons. Built 1885 at Essex, Massachusetts.

Courtesy, A. M. Barnes.



13. Schooner John Feeney, 48 tons. Built 1885 at Noank, Connecticut. Note the round stern, characteristic of many of the Noank-built schooners.

Courtesy, A. M. Barnes.



14. Schooner John H. McManus, 112 tons. Built 1885 at Essex, Massachusetts.

Courtesy, A. M. Barnes.



15. Schooner I. J. Merritt, Jr., 99 tons. Built 1886 at Essex Massachusetts.

Courtesy, A. M. Barnes.



16. Schooner *Unique*, 79 tons. Built 1887 at Essex, Massachusetts.

\*\*Courtesy, Peabody Museum.



17. Carrie E. Phillips, 115 tons. Built 1887 at Essex, Massachusetts.

Courtesy, SPNEA.



18. Schooner Fredonia, 115 tons. Built 1889 at Essex, Massachusetts.

Courtesy, SPNEA.



19. Schooner Henry M. Stanley, 118 tons. Built 1890 at Essex, Massachusetts.

Courtesy, Smithsonian Institution.



20. Sloop Frances M. Parker, 13 tons. Built 1891 at Swans Island, Maine. Courtesy, A. M. Barnes.



21. Schooner Thalia, 82 tons, neg. Built 1892 at Gloucester, Massachusetts Courtesy, Giles M. S. Tod.



22. Schooner Hiram Lowell, 127 tons. Built 1892 at Gloucester, Massachusetts. Shown after being sold for a Brava Packet.

Courtesy, William H. Tripp.



23. Maggie Sullivan, 130 tons. Built 1893 at Essex, Massachusetts. Ashore at Lunenburg, Nova Scotia, 13 September 1904.

Courtesy, R. H. Burgess



24. Schooner Hattie A. Heckman, 105 tons. Built 1895 at Essex, Massachusetts.

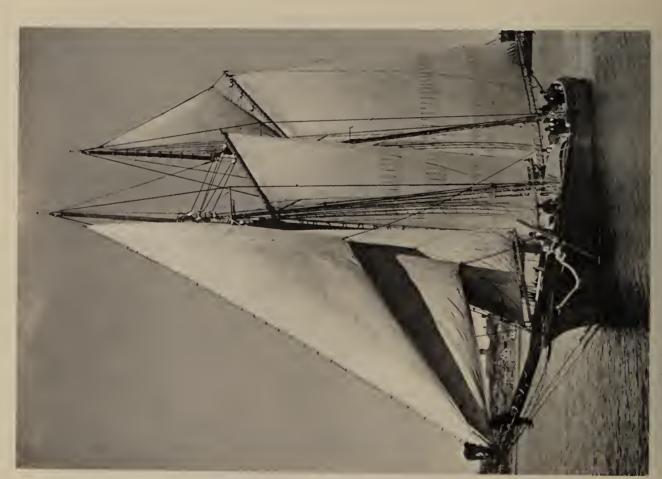
Courtesy, Peabody Museum.



25. Schooner Minerva, 56 tons. Built 1896 at East Boston, Massachusetts. Built originally for a pilot schooner and sold in 1901 for a fisherman.

Courtesy, Peabody Museum.





26. Admiral Dewey, 111 tons. Built 1898 at Essex,



28. Schooner Harry Lewis, 83 tons, neg. Built 1899 at La Have, Nova Scotia. Courtesy, A. M. Barnes.



29. Schooner Monarch, 127 tons. Built 1900 at Essex, Massachusetts.

Courtesy, G. W. Thomas.

31. Schooner Theodore Roosevelt, 125 tons. Built 1901 at Gloucester, Massachusetts.



30. Schooner Ruth E. Pember, 95 tons. Built 1901 at Tottenville, New York, by A. C. Brown & Sons. One of the few deep-sea fishing schooners to be built on Staten Island.



32. Schooner Bessie A. Anderson, 18 tons, sardine carrier. Built 1901 at Eastport, Maine. Discharging herring at Lubec, Maine.

Courtesy, Wilson Studio.



33. Schooner M. P. Howlett ex Jennie and Agnes, 85 tons. Built 1901 at Gloucester, Massachusetts. One of the few Philadelphia-owned fishing schooners.

Courtesy, Mariners Museum.



34. Schooner Tattler, 172 tons. Built 1901 at Essex, Massachusetts.

Courtesy, G. W. Thomas.



35. Schooner *Metamora*, 117 tons. Built 1902 at Gloucester, Massachusetts.

Courtesy, SPNEA.



36. Schooner Annie C. Perry, 116 tons. Built 1903 at Essex, Massachusetts. As a new vessel showing off her colors in Provincetown Harbor. Torpedoed 3 August 1918 off Seal Island, Nova Scotia.



37. Schooner Jessie Costa, 130 tons. Built 1905 at Essex, Massachusetts.

Courtesy, A. M. Barnes.



38. Thomas A. Cromwell, 128 tons, gr. Built 1905 at Essex, Massachusetts. The first bald-headed knockabout fishing schooner.

Courtesy, A. M. Barnes.



39. Schooner *Elizabeth Silsbee*, 153 tons. Built 1905 at Essex, Massachusetts. One of the last of the clipper-bow fishing schooners and an early auxiliary. *Courtesy, A. M. Barnes*.



40. Crew of Schooner Muriel M. Young, 121 tons. Built 1906 at Lunenburg, Nova Scotia.

Courtesy, A. M. Barnes.



41. Schooner Richard, 134 tons. Built 1907 at Essex, Massachusetts.

Courtesy, Peabody Museum.



42. Schooner Washakie, 78 tons. Built 1908 at Chelsea, Massachusetts.

Courtesy, Peabody Museum.



43. Schooner Athena, 94 tons. Built 1908 at Gloucester, Massachusetts.

Courtesy, Peabody Museum.



44. Schooner Leo, 37 tons. Built 1908 at Essex, Massachusetts.

Courtesy, Peabody Museum.



45. Schooner Stiletto, 136 tons. Built 1910 at Gloucester, Massachusetts. Vessel under power, bound on a mackerel voyage. Seine boat on deck.

Courtesy, A. M. Barnes.



46. Schooner Elsie, 137 tons. Built 1910 at Essex, Massachusetts. Courtesy, W. H. Tripp.



47. Schooner Dorothy G. Snow, 98 tons. Built 1911 at Shelburne, Nova Scotia.

Courtesy, Yates Studio.



48. Schooner Mineola, 55 tons. Red snapper fisherman, built 1911, Milton, Florida.

Courtesy, F. W. Wallace.



49. Schooner Flora L. Oliver, 116 tons. Built 1912 at Essex, Massachusetts.

Courtesy, Peabody Museum.



50. Schooner William Hayes, 70 tons. Built 1912 at Pensacola, Florida. Red snapper fisherman on passage to Campeache Bank, 1923.

Courtesy, A. M. Barnes.



51. Schooner E. B. Walters, 126 tons. Built 1913 at La Have, Nova Scotia. A dory hand-liner, sunk by the U-156 on the Grand Banks, August 1918.

Courtesy, A. M. Barnes.



52. Schooner Somerville, 129 tons. Built 1915 at Essex, Massachusetts.

Courtesy, A. M. Barnes.



53. Killarney, 153 tons, gr. Built 1917 at Essex, Massachusetts. Shown returning from the Grand Banks, 28 January 1924.

Photo by A. L. Belcher. Courtesy, Peabody Museum.



54. Schooner Louise Howard, 173 tons. Built 1917 at East Boothbay, Maine. The lesser-known sister ship to the famous Elizabeth Howard.

Courtesy, A. M. Barnes.



55. Schooner Lucy Edwina, 120 tons. Built 1922 at Shelburne, Nova Scotia.

Courtesy, A. M. Barnes.



56. Schooner *Puritan*, 149 tons. Built 1922 at Essex, Massachusetts. Lost on her third fresh halibuting trip when she stranded on Sable Island, Nova Scotia, 23 June 1922, never having a chance against her intended rival, *Bluenose*.

\*\*Courtesy, A. M. Barnes.\*\*



57. Schooner Dorothy O., 122 tons. Built 1922 at Shelburne, Nova Scotia.

Courtesy, A. M. Barnes.



58. Schooner Benjamin Thompson, 47 tons. Built 1923 at Essex, Massachusetts. One of several small schooners fishing out of Portland, Maine, in the 1930's.

Courtesy, Giles Tod.



59. Schooner *Emerald*, 124 tons. Built 1924 at Essex, Massachusetts. This photograph by Acors shows vessel on her trial trip. *Courtesy, Peabody Museum*.



60. Schooner Thomas Hallett, 52 tons. Built 1926 at Glovertown, Newfoundland.

Courtesy, A. M. Barnes.



61. Schooner E. F. Zwicker, 167 tons. Built 1934 at Lunenburg, Nova Scotia. The first of the modern full-powered Lunenburg dory fishermen.

Courtesy, Knickles Studio.



62. Schooner Fairmorse, 140 tons. Built 1935 at Lunenburg, Nova Scotia.

Courtesy, J. Keith Young.



63. Auxiliary schooner *Doris Susan*, 161 tons. Built 1949 at Lunenburg, Nova Scotia. One of the last auxiliary dory fishing schooners to be built.

Courtesy, A. M. Barnes.

### THE AMERICAN NEPTUNE



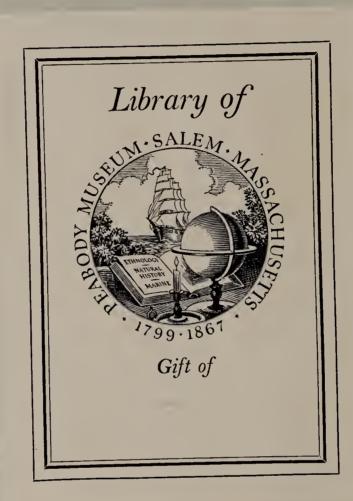
BATH MARINE MUSEUM

## Pictorial Supplement IX

Shipbuilding in Bath, Maine

PUBLISHED BY THE PEABODY MUSEUM SALEM, MASSACHUSETTS

1967



# THE AMERICAN NEPTUNE Pictorial Supplement—Part I Shipbuilding in Bath, Maine

Since the launching of the little 30-ton pinnace Virginia in 1607 by the Popham Colonists of Phippsburg, nearly 5,000 vessels have gone down ways in Bath, suburban Phippsburg, and other nearby areas. Rich in the maritime history and heritage of morê than 200 shipbuilding concerns that have crowded the shore of the Kennebec River over the past two centuries in the area known as "The Long Reach," Bath, Maine, is America's oldest, still active shipbuilding city. Not until 1964, however, was an effort made to commemorate the significant contribution of the Bath area to American maritime history. The resulting Bath Marine Museum, 963 Washington Street in Bath, is now just three years old. The phenomenal growth of this institution enables us to depict here from the Museum's collection of ship portraits, models, and photographs a representative sample of the Bath area's unique shipbuilding record. All photography by Robert McEachern.



Pinnace Virginia, 30 tons, Popham 1607. Model by Carl M. Langbehn

3-7



Houghton Shipyard, 1819-1891, 45 vessels



Brig Caledonia, 299 tons, Houghton 1828. Signed P. Weyts



Ship Hanover, 577 tons, Houghton 1838. Unsigned primitive



Ship Pelican State, 849 tons, Houghton 1851. Signed F. Hustwich



Ship Northampton, 982 tons, Houghton 1852. Unsigned



Ship Louisiana, 1,439 tons, Houghton 1873. Signed J. Hughes



Ship Servia, 1,773 tons, Houghton 1883. Signed Ed. Adam



Ship Parthia, 2,495 tons, Houghton 1891. Signed Ed. Adam



Morse Shipyard (one of four), 1842-1913, 62 vessels



(Probably) Ship Winnegance, 293 tons, Morse 1842. Unsigned Chinese



Ship Richard Morse, 872 tons, Morse 1851. Unsigned



Ship Belle Morse, 1,307 tons, Morse 1867. Attributed to Thomas Wills



Tug Adelia, built 1864, owned by Morse. Unsigned



Ocean Tug C. W. Morse, 510 tons, Morse 1889. Signed W. P. Stubbs

#### PICTORIAL SUPPLEMENT. Shipbuilding in Bath, Maine. Part II



Sewall Shipyard, 1823-1903, 105 vessels. Model by Roger Belanger



Brig *Diana*, 199 tons, Sewall 1823. Model by Carvill Douglas



Ship Samaritan, 1,219 tons, Sewall 1854. Unsigned



Bark Frank Marion, 678 tons, Sewall 1865. Signed H. Peterson & P. E. Holm



Ship Freeman Clark, 1,336 tons, Sewall 1865. Signed "T"



Ship Carrollton, 1,450 tons, Sewall 1872. Signed J. Hughes



Ship W. F. Babcock, 2,028 tons, Sewall 1882. Unsigned



Four-mast Bark *Dirigo*, 3,004 tons, Sewall 1894. Signed W. Edgar, Walker's Studio, Sidney



Bark Kaiulani, 1,570 tons, Sewall 1899. Signed W. R. Coulter



Four-mast Bark William P. Frye, 3,374 tons, Sewall 1901. Model by Carvill Douglas

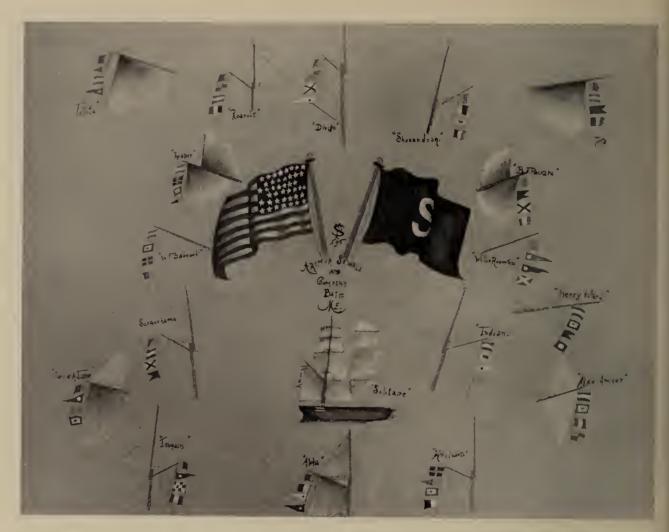


Chart of Signal Flags of the Sewall Fleet about 1895



Patten Shipyard, 1816-1869, 60 vessels. Lithograph by Cyrus W. King



Ship Trenton, 667 tons, Patten 1840. Unsigned



Ship George F. Patten, 778 tons, Patten 1848. Signed H. Peterson



Bark Penang, 583 tons, Patten 1864. Stenciled Lai Sung



Deering-Donnell Shipyard, 1866-1886, 70 vessels

### PICTORIAL SUPPLEMENT. Shipbuilding in Bath, Maine. Part III



Rogers Shipyard, 1847-1902, 102 vessels



Ship Dakota, 1,271 tons, Rogers 1881. Signed Ed. Adam



Minott Shipyard, Phippsburg, 1854-1904, 35 vessels



Ship St. Charles, 1,749 tons, Minott 1883. Signed W. H. Yorke



Goss, Sawyer (& Packard) Shipyard, 1866-1884, 172 vessels



Ship Palmyra, 1,359 tons, Goss & Sawyer 1876. Signed Ed. Adam



Bark Western Belle, 1,135 tons, Goss, Sawyer & Packard 1876. Unsigned Chinese



Schooner Annie J. Pardee, 682 tons, Goss, Sawyer & Packard 1882. Signed Stubbs



McDonald (Chapman & Flint) Shipyard, 1868-1891, 23 vessels



Ship Henry B. Hyde, 2,583 tons, McDonald 1884. Model by Roger Belanger



Adams & Hitchcock Shipyard, 1872-1884, 14 vessels



Schooner B. R. Woodside, 535 tons, Adam & Hitchcock 1883. Signed W. P. S.



New England Co. Shipyard, 1884-1906, 143 vessels



Steamer Portland, 2,283 tons, New England Co. 1889. Signed A. Jacobsen



Donnell Shipyard, 1887-1901, 11 vessels



(Probably) Schooner Mary E. H. Dow I, 1,198 tons, Donnell 1892. Signed F. B. Lockery

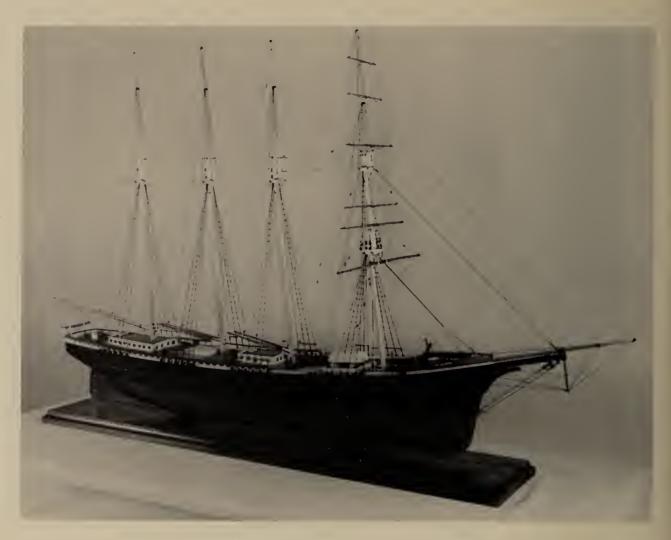
## PICTORIAL SUPPLEMENT. Shipbuilding in Bath, Maine. Part IV



Kelley-Spear Shipyard, 1887-1923, 202 vessels



Schooner Myra D. Spear, 156 tons, Kelley-Spear 1888. Signed O. K. Marr (not Stubbs)



Barkentine James W. Elwell, 1,192 tons, Kelley-Spear 1892. Model restored by Roger Belanger



Hagan & Thurlow Shipyard, 1866-1906, 60 vessels



Percy and Small Shipyard, 1894-1920, 45 vessels



Schooner Evelyn W. Hinkly, 698 tons, Percy & Small 1905. Signed Antonio Jacobsen



Schooner Governor Brooks, 2,628 tons, Percy & Small 1907. Signed S. F. M. Badger



Schooner Wyoming, 3,731 tons, Percy & Small 1909. Signed J. F. Carvill



Pendleton Shipyard, 1918-1919, 2 vessels



Schooner Anna G. Lord, 861 tons, Pendleton 1919



Texas Co. Shipyard, 1917-1921, 35 vessels



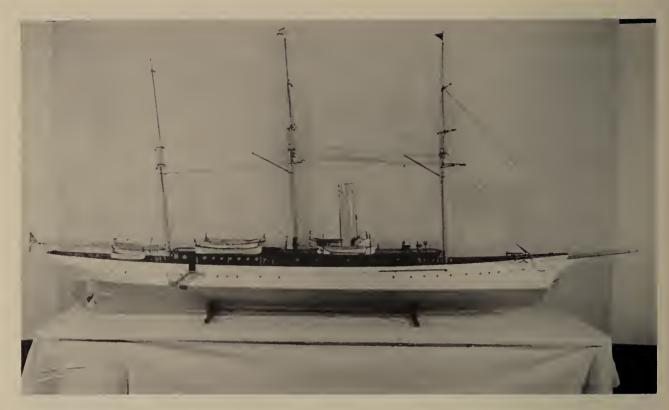
(Probably) S.S. Maine, 6,457 tons, Texas 1917. Signed J. F. Carvill



Deering Shipyard, 1887-1919, 28 vessels



Bath Iron Works Shipyard, 1890-Present, 350 vessels

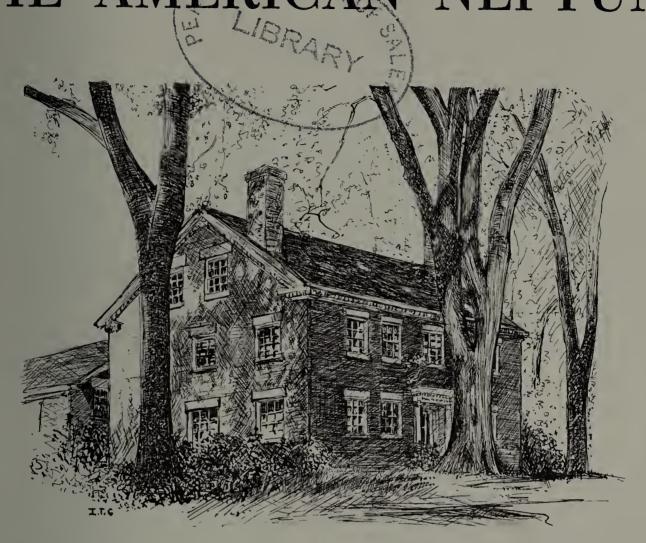


Bark-rigged Steam Yacht *Eleanor*, 1,136 tons, BIW 1894. Model by Arthur B. Cassidy



Yacht Corsair, 1,938 tons, BIW 1930. Signed J. F. Carvill



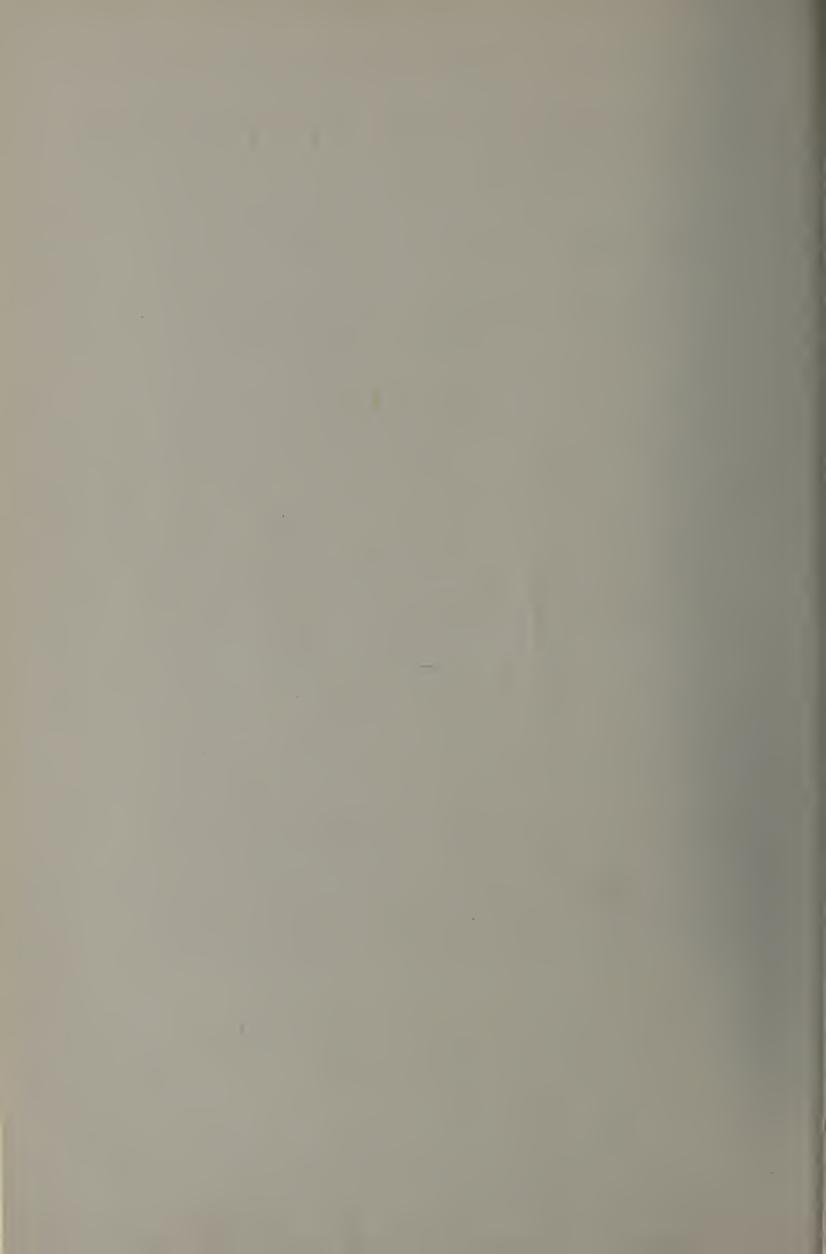


PENOBSCOT MARINE MUSEUM

# Pictorial Supplement X

Penobscot Marine Museum, Searsport, Maine

PUBLISHED BY THE PEABODY MUSEUM SALEM, MASSACHUSETTS



# THE AMERICAN NEPTUNE Pictorial Supplement—Part I

# Penobscot Marine Museum, Searsport, Maine

The Penobscot Marine Museum opened its doors to the public in August of 1937 in what was the 'Old Town Hall' of Searsport, Maine. In 1950 the 'Captain's House' was added, followed by the Yellow House in 1961 and the True-Ross House in 1967. The Museum's collection has kept pace with building expansion and contains many logbooks, charts and photographs as well as numerous ship portraits and models. The Captain's House also houses two collections of pressed glass, and Oriental treasures brought back on Searsport-built vessels by the many Searsport captains. A hallway is devoted to these men and contains 300 photographs of the local captains. This maritime museum also has a large room devoted to whaling with examples of scrimshaw, foreign and American prints, books, ship portraits and models.

Photography by Douglas Armsden, Col. Louis H. Frohman, Ken Williams and others.



Two brigs engaging during the War of 1812. By Poulson



Ship St. Leon, built at Castine, Maine, in 1835, 505 tons. By J. Hughes



Ship B. Aymar, built at Searsport, Maine, in 1840, 455 tons. By D. A. Teupken, Amsterdam, 1840. This was the first full-rigged ship built in the John Carver yard



Ship B. Aymar, built at Searsport, Maine, in 1840, 455 tons.
Model by Capt. P. Banning Blanchard



Bark John Carver, built at Searsport, Maine, in 1842, 298 tons. By Waldo Peirce, 1960



Bark John Carver, built at Searsport, Maine, in 1842, 298 tons. Painting on glass by Petrus Weyts, Antwerp, 1846. This likeness shows her off Flushing



Bark John Carver, built at Searsport, Maine, in 1842, 298 tons. Attributed to Thomas Chambers. She was rebuilt as a whaler and lost in the Bering Sea in 1886



Whampoa Reach—Ships of several nations anchored off Canton. Unknown Chinese artist



Ship Jane Parker, built at Bath, Maine, in 1848, 431 tons. Unknown artist



Ship John Bunyan, built at Searsport, Maine, in 1850, 596 tons. Unknown artist. She was lost on Harding's Ledge, Boston Bay, in 1889



Ship Charles & Jane, built at Winnegance, Maine, in 1852, 499 tons. Oil on glass by Petrus Weyts, Antwerp, 1853. This ship carried supplies in Garibaldi's expedition against Sicily



Bark Henry Buck, built at Searsport, Maine, in 1852, 590 tons. By Giovanni Luzro, Venice, 1857. She was sold to west coast owners in 1885



Ship Wellfleet, built at Boston, Massachusetts, in 1853, 1,353 tons. Unknown artist. Wellfleet was sold in 1862 to the Hamburg Line and her name changed to Senator Weber. The Hamburg Line's flag appears to have been added later



Bark Elberta, built at Stockton Springs, Maine, in 1854, 346 tons. By Pellegrin, Marseilles, 1855



Ship J. Jones, built at Camden, Maine, in 1854, 794 tons. Unknown artist. Here she is passing Heligoland

### PICTORIAL SUPPLEMENT. Penobscot Marine Museum. Part II



Bark James M. Churchill, built at Frankfort, Maine, in 1855, 410 tons.

By J. T. Dodge, Buenos Ayres, 1864. This shows her during the gale of 10 June
1862 on her passage between Liverpool and Boston



Bark Lucy A. Nickels, built at Searsport, Maine, in 1855, 523 tons. By L. Renault, 1869. She was reported condemned at Fayal in 1871



Ship Black Hawk, built at New York in 1857, 1,108 tons. Unknown artist



Ship Ørnen, ex-Josiah L. Hale, built at Newburyport, Massachusetts, in 1857, 1,093 tons. Model by Capt. J. J. Eiserman, 1875. She was lost off Falmouth, England, in 1875



Ship Jennie Eastman, built at Bowdoinham, Maine, in 1863, 999 tons. By Edouard Adam, 1879. She was reported lost off Cuba in 1873



Bark Augustine Kobbe, built at Searsport, Maine, in 1866, 506 tons. By L. Renault, Leghorn, 1880. She had a short career as a New Bedford whaler and was sold foreign in 1901



Brig Kossak, built at East Machias, Maine, in 1866, 328 tons. By J. Stockfleth, Galveston, Texas, 1886. This oil shows Kossak in the harbor of Galveston after being dismasted in the hurricane of 19 and 20 August 1886



Ship *Oneida*, built at Searsport, Maine, in 1866, 1,074 tons. Unknown Chinese artist. She was sold to San Francisco interests in 1888



Ship *Phineas Pendleton*, built at Brewer, Maine, in 1866, 1,333 tons. By C. J. Waldron. *Phineas Pendleton* spent the greater part of her life in trade between Great Britain and Australia, and was lost by fire at Manila in 1885



Ship Glory of the Seas, built at East Boston, Massachusetts, in 1869, 2,009 tons. Attributed to Percy Sanborn. She was the last ship built by Donald McKay, the famous builder of clipper ships



Ship *Great Admiral*, built at East Boston, Massachusetts, in 1869, 1,497 tons. Unknown artist. Also in the Museum's collection are some of her papers



Bark Mendota, built at Bath, Maine, in 1869, 492 tons. By Louis Roux, 1876



Bark Edwin Reed, built at Bath, Maine, in 1874, 1,216 tons. Unknown Chinese artist



Ship Frank Pendleton, built at Belfast, Maine, in 1874, 1,351 tons. By Otirfai Man Jaimdopi, Nagasaki, Japan. Capt. E. P. Nichols of Searsport published at sea The Ocean Chronicle, the only newspaper printed on a sailing vessel



Hermaphrodite brig *Cora Green*, built at Bangor, Maine, in 1875, 236 tons. By W. P. Stubbs. This vessel's rig was changed in 1880 and again in 1901



Ship Clarissa B. Carver, built at Searsport, Maine, in 1876, 1,100 tons. Unknown Chinese artist. This ship was sunk by S.S. Glamorganshire in Hiogo Harbor, Japan, in 1885

#### PICTORIAL SUPPLEMENT. Penobscot Marine Museum. Part III



Bark Tilly Baker, built at Harrington, Maine, in 1876, 663 tons. Unknown Chinese artist. This bark was listed both as Tilly Baker and as Tillie Baker



Ship Belle of Bath, built at Bath, Maine, in 1877, 1,347 tons.
Unknown Chinese artist. She burned and blew up at sea in June 1897



Ship St. Mark, built at Bath, Maine, in 1877, 1,973 tons. By Capt. Alexander Nichols. The artist-captain died from a fall into a sidewalk excavation in San Francisco in 1889



View of the harbor, Leghorn, Italy. Unknown artist



Ship William H. Conner, built at Searsport, Maine, in 1877, 1,496 tons. By Percy Sanborn. W. H. Conner was the largest and last full-rigged ship built in Searsport



Ship William H. Conner, built at Searsport, Maine, in 1877, 1,496 tons.
This photograph of her cabin shows Mrs. B. F. Colcord; Capt. B. F. Colcord,
Master; and Capt. Albert M. Colson



Bark C. D. Bryant, built at Searsport, Maine, in 1878, 929 tons. She was on the west coast of America as late as 1925



Bark *Penobscot*, built at Bucksport, Maine, in 1878, 1,067 tons. Unknown Chinese artist. *Penobscot* was reported burned at Concepcion, Uruguay, in 1913



Ship Yorktown, built at Richmond, Maine, in 1878, 1,955 tons. By J. P. Sweetser, 1882. She disappeared from marine records in 1893



Ship Charmer, built at Bath, Maine, in 1881, 1,881 tons. Unknown artist.

Charmer was built for the California trade



Ship *Elizabeth*, built at Newcastle, Maine, in 1882, 1,773 tons. Unknown artist. She was wrecked off San Francisco in 1891 with a loss of 18 lives



Ship *Richard P. Buck*, built at Bath, Maine, in 1882, 1,567 tons. By F. W. Colcord, Searsport, Maine, 1883. This vessel during her career as a ship had only one captain, Jesse T. Carver of Searsport



Ship Benjamin F. Packard, built at Bath, Maine, in 1883, 2,076 tons.

Model by Richard B. Noble. She was destroyed at Rye, New York, during the 1938 hurricane and subsequently sunk at sea



Hermaphrodite brig H. B. Hussey, built at Richmond, Maine, in 1883, 518 tons. By W. P. Stubbs



Ship A. G. Ropes, built at Bath, Maine, in 1884, 2,342 tons. Unknown Chinese artist. Her fastest passage from New York to San Francisco was 104 days



Schooner Senator Sullivan, built at East Boston, Massachusetts, in 1890, 724 tons. By W. P. Stubbs

#### PICTORIAL SUPPLEMENT. Penobscot Marine Museum. Part IV



Schooner Addie M. Anderson, built at Bath, Maine, in 1890, 934 tons. By W. P. Stubbs



Schooner Anna Pendleton, built at Millbridge, Maine, in 1890, 548 tons. By W. P. Stubbs. The artist was guilty of a spelling error here



Schooner Nancy Hanks, built at Thomaston, Maine, in 1917, 1,162 tons. By Antonio Jacobsen, 1918. She was reported wrecked on the Florida Reefs in 1926



Schooner Margaret Throop, built at Thomaston, Maine, in 1918, 1,264 tons. By Antonio Jacobsen, 1918. She was reported abandoned in 1936



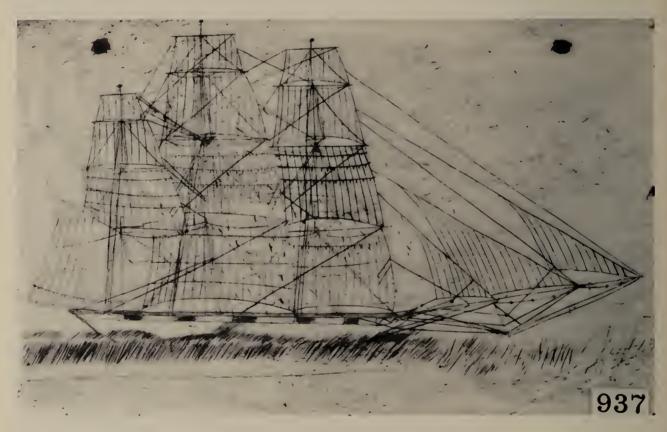
Steamboat Vinal Haven, built at Searsport, Maine, in 1892, 180 tons. Vinal Haven was the only steamboat to be built at Searsport



Steamboat Lewiston, built at New York in 1856, 1,127 tons. This photograph, ca. 1890, shows her at the steamboat wharf in Searsport



Whaling factory ship *Frango* and killer ships. By Charles Rosner. *Frango* belonged to the last American whaling company



Scrimshaw depicting a ship on a flat piece of bone. This carving on bone was a sailor's pastime, particularly on whalers



The Museum's Whaling Room, showing four very fine seventeenth-century Dutch whaling panels



Portrait of David Sears with his sons David and Frederic. Attributed to Charles Osgood. David Sears, 1781-1871, gave his name to Searsport



Captain Hollis H. Blanchard, 1838-1898.
Captain Blanchard of Searsport was master of the steamer *Portland* and went down with his ship in the famed gale of 27 November 1898



Captain Lincoln A. Colcord, 1857-1913.
This Searsport native was captain of both sailing vessels and steamships

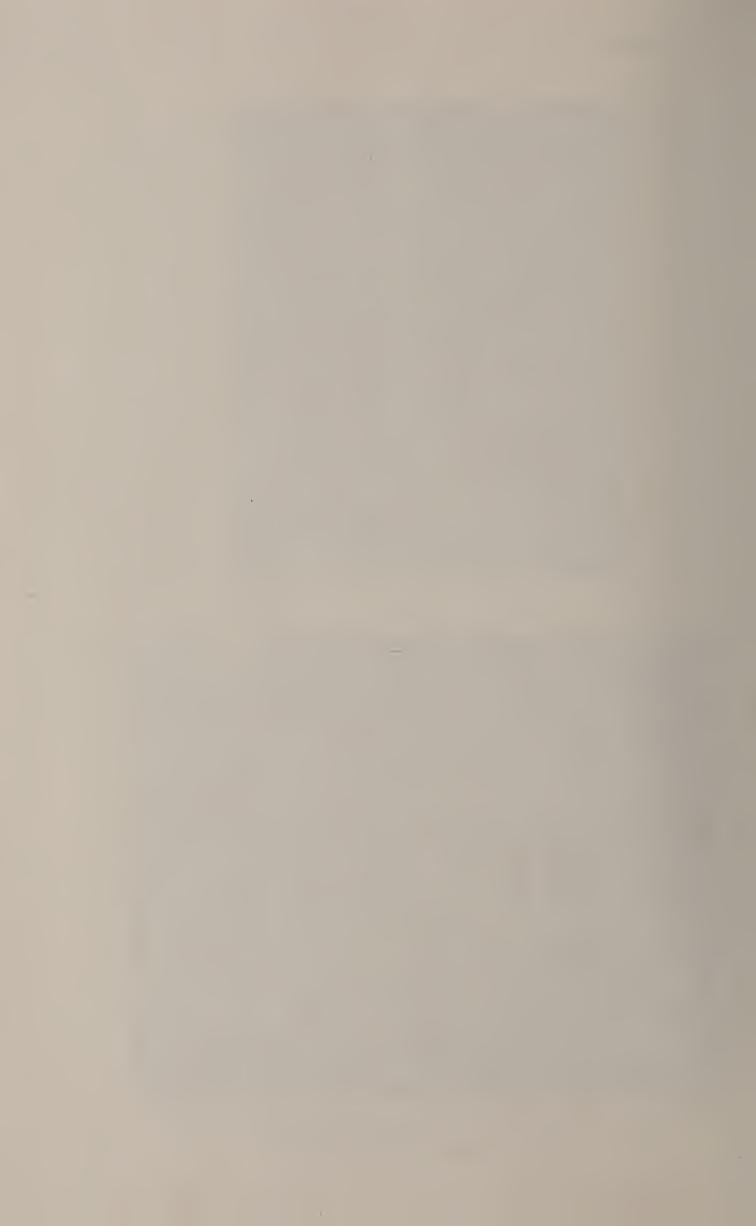


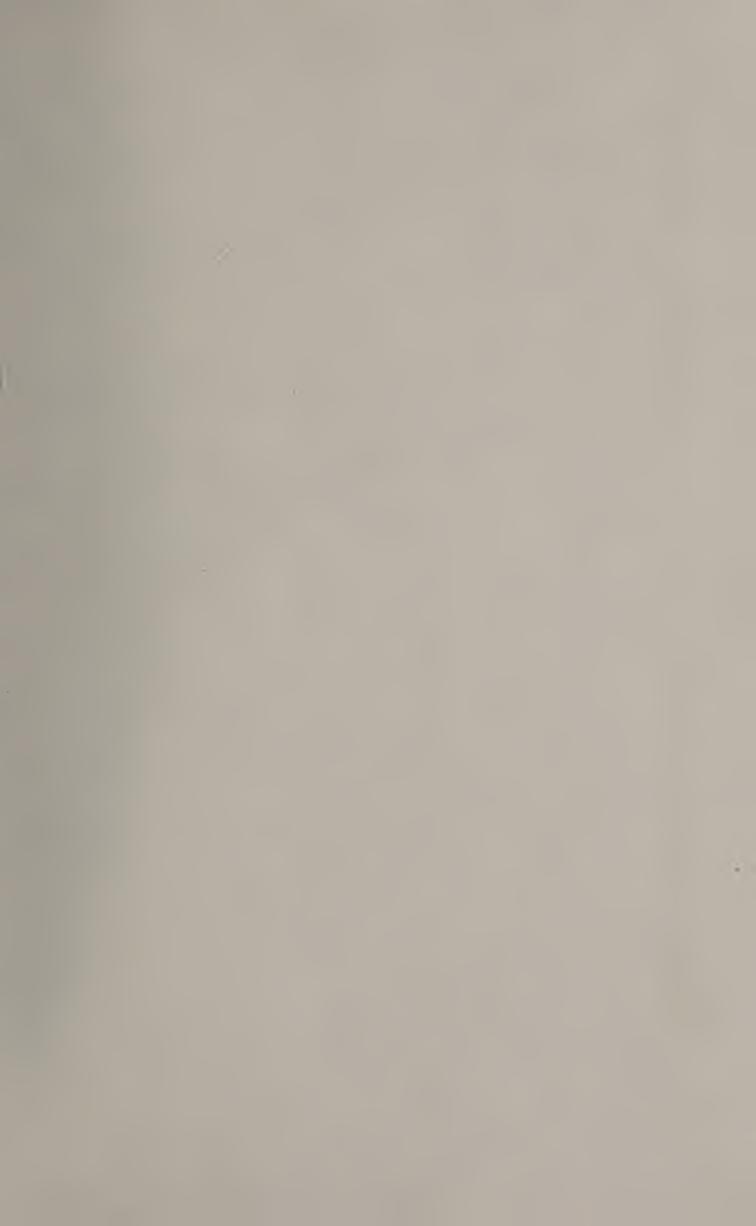
Figurehead of a woman from an unknown vessel



Carved eagle from the pilothouse of an early Penobscot steamboat. Attributed to Seavey of Bangor, ca. 1840







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